"T H U N D E R B A L L"

Screenplay by Richard Maibaum and John Hopkins

Based on the Original Story by Kevin McClory,
Jack Whittingham and Ian Fleming

* * * *

1. CTD.

BOND
(grins sardonically)
At this moment, rather him than me.

LA PORTE
At least you have been saved the effort of removing him..... Colonel Boitier passed away in his sleep, so they tell me.

BOND
(shrugs)
I'm not the only one with a license to kill.

His eyes go nonchalantly up towards heaven, equally nonchalantly they drop again.

LA PORTE
You seem sorry it was not your.... your intervention.

BOND
(softly)
Jacques Boitier killed two of our Double-O people, this last six months... what d'you expect me to say?

She shrugs her shoulders, looks down.

LA PORTE
Perhaps nothing. Except that Madame Boitier is a singularly beautiful woman.

Down below, the service has come to an end, and the WIDOW , followed by her TWO CHILDREN and their NURSE, is going out.

BOND
As you say, a singularly beautiful woman.

He turns away, to go towards the steps that lead down to the ground floor.

2. EXT. CHAPEL. ENTRANCE. DAY

As the grieving widow, MADAME BOITIER, is led out by the surpliced PRIEST. She is young, beautiful, a symphony of exquisite sorrow in a trailing black dress which the wind moulds around her lovely figure. Her veil falls over her shoulders but does not obscure her face, which reflects bravely-borne bereavement. Various dignitaries, the MAYOR, the JUDGE, the COMMANDANT of the local garrison, step up one by one to pay their respects, silently kissing her hand. To each she smiles graciously.

3. EXT. CHAPEL. SIDE ENTRANCE

As BOND and the attractive FRENCHWOMAN come out.

LA PORTE
Is there anything else the Deuxieme Bureau can do for Monsieur Bond?

BOND
(grins)
Later, without a doubt, but for the moment....

He looks offscreen.

4. FROM BOND'S POV. MADAME BOITIER

Accompanied by BRINON, her husband's husky, good-looking secretary, and her CHAUFFEUR, she moves past sympathetic people towards a big car - presumably from Ford Motors, some way away.

5. EXT. CHAPEL. BOND. LA PORTE

Walking toward entrance MADAME BOITIER, BRINON, and CHAUFFEUR in B.G.

6. EXT. ENTRANCE CHAPEL AND COURTYARD

MADAME BOITIER walks gracefully to limousine parked at entrance. BOND and LA PORTE move into F.G. BOND watches as MADAME BOITIER, without waiting for BRINON or CHAUFFEUR to open door of limousine, opens it herself, gets in the back. BRINON gets in, sits beside her. The CHAUFFEUR seats himself behind wheel. Limousine drives off.

BOND
(softly)
As I said.... later.....

7. EXT. LINE OF CARS OUTSIDE CHAPEL

CAMERA TRACKS WITH BOND as he walks quickly along cars. HOLDS as he reaches his Thunderbird. He gets in, she follows suit, a roar of the hooter as he drives off in same direction taken by limousine.

8. EXT. ROAD. ENTRANCE TO CHATEAU, BETWEEN HEDGES

As MADAME BOITIER's limousine turns into it and drives toward chateau in D.G., an imposing three-storey building with balconies outside windows. It stops at chateau steps, fifty yards away. The Thunderbird stops at entrance, BOND gets out of the car.

9. CLOSE SHOT. BOND

Looking between hedges.

10. CHATEAU FROM BOND'S POV.

MADAME BOITIER gets out of car, goes up steps into house, accompanied by BRINON. The children seem to have been left behind in the car.

11 and 12. INT. CHATEAU. LARGE FOYER

Broad staircase, leading up to gallery. MADAME BOITIER walks past BUTLER to staircase. CAMERA FOLLOWS her up staircase. BRINON remains at foot of staircase as she continues up it.

13. EXT. LANDING

MADAME BOITIER reaches it, goes through door into corridor.

14 and 15. INT. CORRIDOR. MADAME BOITIER

Walking along corridor, turning corner, toward front of chateau. She comes to a door, opens it.

16. INT. LARGE SITTING ROOM

Louis Quinze decor. Fire burning in fireplace. Doors to balcony closed. MADAME BOITIER enters, starts into room, stops abruptly. CAMERA ANGLE WIDENS TO INCLUDE a large chair behind which two legs protrude, and then BOND is getting up lazily.

BOND
(gravely)
I came to offer my condolences -

16. CTD.

He pulls back his arm, slugs her on the chin with a terrific right. MADAME BOITIER reels back, crashes into a cabinet filled with rare pieces of china.

BOND
(reprovingly)
You shouldn't have opened that car door for yourself, Colonel Boitier!

BOITIER pulls back his knees, kicks BOND in the stomach with both feet. BOND staggers back. BOITIER pulls a knife from a scabbard strapped to the thigh, jumps to her feet, comes at BOND, knife poised. BOND knocks over a tall Grandfather's clock between them. BOITIER throws the knife. BOND ducks it, pulls his Walther out of shoulder-holster. Before he can level it, BOITIER dives over the clock, tackles BOND just below the knees, knocks him off his feet. The gun goes spinning and at the same time, MADAME BOITIER's wig comes off, revealing a man's cropped hair.

BOITIER fights his way out of BOND's grasp, leaving half the dress in BOND's hand, exposing the falsies he is wearing. They both dive for the gun, crashing together, momentarily stunning each other. They stagger to their feet, clawing at each other.

This time BOND finds the falsies in his hand. BOITIER slips in with a judo hold, throws BOND toward the fireplace. With BOND on his hands and knees, crawling away from the fire, BOITIER picks up a poker and smashes it down across BOND's back, bending the poker and knocking him flat. BOND groans. As BOITIER lifts the poker to brain him, BOND rolls into him, knocks him off his feet. Grimacing in pain, BOND gets up and behind BOITIER, who tries to rise.

BOND, still holding the falsies, whips them around BOITIER's throat, like a garrotte. BOITIER tries desperately to reach behind him to throw BOND off. BOND thrusts his arms out, crashing BOITIER's head against the stone fireplace, stunning him. Then he slowly tightens the falsies around his neck and strangles him.

CAMERA PANS TO DOOR as BRINON appears in it, the BUTLER behind him. They charge in toward BOND who hurls BOITIER's body at them, and then runs out onto balcony. BRINON and the BUTLER get to their feet, start toward balcony.

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17. EXT. BALCONY. BOND

Struggling into the harness of a jet-pack. As they appear behind him, he activates pack, takes off over balcony railing.

18. EXT. BALCONY. SHOOTING FROM BEHIND BRINON AND BUTLER

As BOND jets away through the air toward hedges.

19. EXT. CHATEAU. MAIN GATE. DAY

BOND soars way above the Renaissance main entrance, far above Cellini's nymph and the dangerous horns of the castle's sculptured and stately stags.

20. EXT. ROADWAY NEAR CHATEAU. DAY

MADEMOISELLE LA PORTE leaves the engine running, hurries out of the Thunderbird parked at the corner of the road, quickly throws open the huge luggage compartment at the rear just as BOND comes down out of the air in a hissing rush of air from his jets.

As he lands, she helps him step out of the harness, and watches him as skilfully he folds up the mechanical contraption. It takes him no longer to do this than a golfer with a collapsible trolley, or a secret agent in Istanbul would take with a folding sniper's rifle.

BOND
No well dressed man should be without one.

He puts the machine into the back of the car. At the same time, a hundred yards down the road, the main gate of the chateau opens and THREE OR FOUR MEN come running out. They carry guns. BOND hurries forward to get into the car.

As the first of the MEN begins firing, BOND guns the motor and the car jerks forward with a screech of rubber on cobblestones. As it disappears at speed we.....

DISSOLVE:

MAIN TITLES

DISSOLVE TO:

21. EXT. PARIS BOULEVARD HAUSSMANN. DAY

Massive Second Empire Buildings, the main offices of important business and banking concerns. A morning in mid-February.

22. EXT. NO. 136

A car pulls up (not a Ford, but something of the Ferrari-Maserat breed) right in front of a big No-Parking sign.

A POLICEMAN hustles forward from the middle of the street, from where he has been shepherding PEDESTRIANS across the street. He raises an indignant hand.

FRENCH POLICEMAN
Vous plaisantez, Monsieur!

The MAN getting out of the car turns round.

FRENCH POLICEMAN
(suddenly apologetic)
Ah pardon, Monsieur Largo.... mille pardons.

A smile, a salute, and the next moment he has raised his white baton to club some unfortunate who is trying to walk across against the lights.

LARGO pulls his camel-hair coat across his shoulders. He is a powerful, middle-aged man, a man of elegance but also of authority, a man with friends in high places, but a man who does not need them. He crosses the sidewalk towards the entrance of a building on which stands a discreet bronze plaque. We read:

FRATERNITE INTERNATIONALE
POUR L'ASSISTANCE DES GENS
SANS ETAT

MAN'S VOICE
(coming over as we hold on plate)
The International Brotherhood for Assistance of Stateless Persons -

23. INT. OUTER OFFICE. MAN. KARLSKI. KARLSKI'S WIFE

MEN working at desks, some interviewing PEOPLE of varied nationalities. The usual accoutrements of a busy

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organisation. Many metal filing cabinets. Seated at desk in F.G. is a MAN facing a foreign-looking, neatly but poorly dressed middle-aged couple, the KARLSKIs.

MAN
(continuing on cut)
- is purely philanthropic. We are not interested in politics, only in your economic and spiritual rehabilitation.

He jumps to his feet and bows deferentially as LARGO passes him.

MAN
Bonjour, Monsieur Largo.

LARGO acknowledges him, continues toward door in B.G. and exits as MAN sits down again. ANOTHER hands him a memorandum.

SECOND MAN
Karlski -

SECOND MAN moves out of scene as FIRST studies memo.

MAN
I am delighted to inform you we have been able to arrange for visas with the Brazilian Consulate -

MRS. KARLSKI
(overjoyed, tearfully)
Thank you, Monsieur -

In the background we see LARGO pressing a button in the wall, then waiting.

MAN
The Brotherhood will provide transportation and subsistence until you are once again self-supporting -

KARLSKI
We pay back - everything -

23. CTD.

MAN
That will not be necessary. Our funds come from certain private individuals who share our aims -

A light has come on above LARGO's head, blinking slowly, as a panelled door slides open. He goes on in.

24. INT. LARGE CONFERENCE ROOM. BLOFELD

CAMERA ON HIS BACK as he sits down in an armchair positioned at the head of fourteen others in two rows of seven facing each other. Low lucite tables between chairs with neat stacks of agenda, glasses, carafes, pens, etc. Seated in all but two of the chairs are MEN of mixed nationalities, competent-looking, well-dressed, executive types. On the wall beyond the last chairs is a map of the world. He breaks off speaking as LARGO comes in.

BLOFELD
Come in Number Three. You do not need to apologise, I know why you are late.

25. CLOSE SHOT. BLOFELD

Face not visible as a white CAT jumps up into his lap. His hand strokes it as he speaks.

BLOFELD
(voice distinctive, slightly accented)
I was saying how much we all at Spectre regret the death in the Istanbul affair, of Number Six.... Rosa Klebb, who will be sadly missed.... but in the meantime we will proceed with the usual financial reports.... Number Ten?

26. GROUP. FEATURING NUMBER TEN

Who rises.

NUMBER TEN
Assassination of Perringe, the French anti-matter specialist who went over to the Russians. 3,000,000 francs from the Special Department of the Quay D'Orsay.

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He sits down.

BLOFELD'S VOICE
Number Twelve?

CAMERA PANS to NUMBER TWELVE, rising.

NUMBER TWELVE
Ransom for Della Blomberg, daughter of the Argentine industrialist - 1,000,000 pesos.

BLOFELD'S VOICE
(as CAMERA PANS TO NUMBER SEVEN)
Number Seven?

NUMBER SEVEN
(rising)
Blackmail of the double agent, Matsuo Fujiwa - unfortunately only 400,000 yen, all the man had.

BLOFELD'S VOICE
Number Five?

CAMERA PANS to FIVE, rising.

NUMBER FIVE
Our consultation fee for the British train robbery - £250,000.

BLOFELD'S VOICE
(as NUMBER FIVE sits down)
Number Eight?

CAMERA PANS to NUMBER EIGHT, rising, and NUMBER NINE, seated beside him.

NUMBER EIGHT
Distribution of Red Chinese narcotics in the United States - 2,300,000 dollars -
(indicating NINE beside him)
- collected by Number Nine and myself.

27. NEW ANGLE. BLOFELD

CAMERA SHOOTING FROM BEHIND HIM TOWARD EIGHT AND NINE at his right.

BLOFELD
(softly)
Two million three? Our expectations were considerably higher.

Both EIGHT and NINE look uneasy.

NUMBER EIGHT
(defensively)
Competition from Latin America. Prices are down.

BLOFELD
I anticipated that factor, Number Eight. Are you quite sure all moneys have been accounted for?

NUMBER EIGHT
To the penny, Number One -

BLOFELD
(silkily)
On the contrary, I have satisfied myself that nearly 500,000 dollars has been withheld -

NUMBER EIGHT faces him, pale-faced, tense, while NINE appears at ease.

28. CLOSE SHOT. BLOFELD'S HAND

Leaving off stroking the CAT, moving to switch beneath table beside him.

BLOFELD'S VOICE
- and decided on the appropriate action.

HAND throws switch.

29. GROUP. FEATURING EIGHT AND NINE

As NUMBER NINE's body, suddenly galvanised by 3,000 volts, stiffens. CAMERA ZOOMS IN ON HIM. His face contorts, his eyes glare wildly, then dim. Wisps of smoke rise about him.

30. CLOSE SHOT. BLOFELD'S HAND

Pulling switch back.

31. CLOSE SHOT. NUMBER NINE

His body slumps forward in chair - CAMERA PANS AWAY QUICKLY to BLOFELD, who resumes stroking CAT.

32. NEW ANGLE. GROUP. FROM BEHIND BLOFELD

CAMERA avoiding NUMBER NINE'S BODY.

BLOFELD
Sit down, Number Eight. It was necessary to distract him. There might have been an untidy scene.
(as EIGHT sits down)
Number Nine lost the money at gambling. Spectre cannot jeopardise our new project, the most important we have ever undertaken, by tolerating an unreliable associate.

He turns to LARGO.

BLOFELD
This is your assignment Number Three, continue.

33. CLOSE SHOT. LARGO

Ignoring BODY.

LARGO
Our intention is to demand from the North Atlantic Treaty powers, two hundred and eighty million dollars.... a hundred thousand pounds. Sub-Operator L. is in the south of England, making necessary preparations.

34. EXT. SHRUBLANDS. FULL SHOT. DAY

LARGO'S VOICE continuing over large red-brick Victorian building with a crenelated portico and glass-enclosed

34. CTD.

sun-porch. A drive cuts through a broad lawn where a few PATIENTS stroll about or sun themselves in reclining chairs.

LARGO'S VOICE
- at a health clinic known as Shrublands - conveniently situated near Boscombe Air Base -

35. INT. SHRUBLANDS. SWEAT-BOX ROOM. LIPSON. ATTENDANT

A small cubicle. On top of it a sign: DRY HEAT. LIPSON's head, sweating profusely, protrudes from thermostatically-controlled plastic box. He is in his middle thirties, with slightly slanted eyes, definitely a Eurasian, perhaps Indonesian-Dutch.

ATTENDANT
(Cockney accent)
I'll put it up to 120 for the last few minutes, sir.

LIPSON, eyes closed, nods drowsily. CAMERA COMES IN CLOSE ON ATTENDANT'S HAND as he sets control at 120 and the CLOCK to ring in two minutes.

36. INT. MASSAGE ROOM

The ATTENDANT comes out from Sweat-Box room. CAMERA MOVES WITH HIM, HOLDS as he reaches and walks past a massage table. JAMES BOND, face down on table with only a towel round his middle, is being vigorously massaged by PATRICIA FEARING, an athletic-looking beauty in a thin, short-sleeved smock with very little underneath it. Her expert manipulations evoke a series of involuntary grunts from him as she works on his spine. She stops, picks up a pair of large mink gloves, the fur on the palms, and resumes, this time gently.

BOND
That's better -

PATRICIA
Mink. It reduces tension.

36. CTD.

BOND
(looks round, grins)
That could be more easily achieved if you wore more clothes.... Miss? .... Miss?

PATRICIA
(ignoring him)
I'm afraid your time is almost up.

BOND
(turning face to CAMERA)
What is your name - and when do you get off?

PATRICIA
Patricia Fearing - and a man with your back condition needs all the rest he can get -

She presses down severely. BOND grimaces with pain and lets out a grunt.

BOND
You did that on purpose.

PATRICIA
(innocently)
Not at all - I'm afraid you're going to need the full treatment.

ATTENDANT, carrying large terry cloth robe, passes table. CAMERA PANS HIM INTO SWEAT-BOX ROOM.

37. INT. SWEAT-BOX ROOM. LIPSON. ATTENDANT

Bell on clock rings. ATTENDANT shuts it off, turns heat off, opens box revealing rows of lamps inside, dimming down. LIPSON steps out into robe ATTENDANT holds for him, momentarily revealing a muscular, lithe body.

38. INT. MASSAGE ROOM. BOND. PATRICIA

Continuing to massage him as LIPSON, in the robe, comes out of sweat-box room, taking a distinctive Piaget watch with two gold bands out of a pocket.

38. CTD.

LIPSON
(stopping beside PAT)
I'll see you after my shower, Pat.

PATRICIA
I'll be ready. This is Mr. Bond - Mr. Lipson.

BOND
(holding out hand)
You're not taking her away from me already, are you?

39. INSERT: THEIR HANDS

As they shake. On LIPSON's wrist is a distinctive red tattoo - a zigzag crossed by two vertical strokes.

BOND'S VOICE
She's only just come into my life....

40. INT. AT TABLE. BOND. LIPSON. PATRICIA

As LIPSON covers tattoo by strapping on watch over it.

BOND
The only joy in this dreary place -

LIPSON
(grins easily)
You've discovered that too. A half hour, Pat -

He exits. BOND looks after him as PATRICIA resumes massage. Then as she runs her hand over a heavy bruised weal on his back.....

PATRICIA
Funny looking bruise.... a fall?

BOND
A poker... in the hands of a widow.

PATRICIA
I'm surprised... I'd've thought you were just the type for a widow.

40. CTD.

BOND
(casually)
Not this one. He didn't like me at all.

He swings off the bench, leaving her to work this one out for herself. She is still trying to do so as we....

DISSOLVE TO:

41. INT. M.'S RECEPTION ROOM. MONEYPENNY. AT HER DESK. DAY

Speaking into phone.

MONEYPENNY
A zigzag line crossed by two vertical ones?

42. INT. SHRUBLANDS LOBBY. PHONE BOOTH. BOND

Lobby visible through glass door. He wears sports clothes.

BOND
Yes, I think it's a tong sign, the Red Lightning from Macao. Ask Records to verify it for me, will you?

INTERCUT BOND AND MONEYPENNY.

MONEYPENNY
Why's this so important, James?

BOND
It's just there's a very nice young party here who might be getting mixed up with somebody not nice at all.

MONEYPENNY
(sweetly)
And this party'ld be so much safer mixed up with you. Sorry, darling. You're off duty. File it till you get back.

42. CTD.

BOND
Moneypenny, next time I see you I'll turn you over my knee!

MONEYPENNY
On yoghurt and lemon juice? I can hardly wait.

She blinks as he evidently hangs up on her.

43. INT. LOBBY. BOND

Coming out of booth, looking O.S. CAMERA PANS TO LIPSON AND PATRICIA going out front door.

44. INT. LOBBY. BOND

He goes to window, looks out.

45. WHAT HE SEES

LIPSON and PATRICIA getting into a Facel-Vega and driving off.

DISSOLVE:

46. INT. SHRUBLANDS. CORRIDOR. BOND

Walking quietly past several doors. He stops at one with a card in a metal holder neatly lettered: N. LIPSON. He glances up and down corridor, then lets himself into room with a skeleton key.

47. INT. LIPSON'S ROOM. BOND

Quietly closing door behind him. A pleasantly furnished ground floor room with French doors opening out on the garden. BOND moves quickly to the desk, scans magazines, etc., looks through contents of drawers, then crosses to the dresser. As he opens the top drawer he hears a faint sound behind him and glances into mirror above dresser.

48. WHAT HE SEES IN MIRROR

Door between the room he is in and the one next to it is slowly opening. When it is partially opened he can see

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a somewhat frightening figure - a MAN in a robe and blue-striped pyjamas, with his entire head swathed in bandages covering everything but the eyes.

49. NEW ANGLE. BOND IN F.G.

CAMERA SHOOTING PAST HIM TOWARD MAN IN DOORWAY. BOND remains motionless as the door slowly closes. He walks quickly out into corridor.

50. INT. CORRIDOR. BOND

Walking away from door of LIPSON's room. He exits scene. Door of LIPSON's room opens slightly. The BANDAGED MAN peers out into corridor, looking after him.

DISSOLVE:

51. INT. SHRUBLANDS. BASEMENT CORRIDOR. BOND. DAY

He wears terry-cloth robe over his shorts as he approaches a door lettered: OSTEOPATHIC TRACTION AND TURKISH BATH. He sighs resignedly, goes in.

52. INT. TRACTION ROOM. BOND

CAMERA ANGLE WIDENS as he stops short, to INCLUDE PATRICIA standing in front of a curtained alcove, consulting an X-ray photograph against an enlarging screen.

BOND
Me?

She nods briefly.

BOND
I'd never have recognised myself. Do I look healthy?

He puts an arm on her shoulder to peer forward. She disengages herself. She has had a lot of practice at this.

PATRICIA
(grimly)
Too healthy by far. Take off your bathrobe, please.

52. CTD.

BOND
(sadly)
You never say that as if you meant it.

She colours slightly and turns away as BOND complies. Then, examining the X-ray and poking at BOND's rib...

PATRICIA
Lift your arms please.

He does so, but only to let them fall round and behind her, and then as he is pulling her towards him their mouthes come together.

It is a longer kiss than she had imagined possible under these conditions, and it takes some time and all her skill to disengage herself.

PATRICIA
(severely)
Behave yourself, Mr. Bond. I can see there's only one place to keep you quiet.

She beckons to him, pulls the curtains to an alcove one side of the room.

In the alcove is an odd-looking surgical couch in leather and gleaming aluminium with a series of straps attached to three upholstered sections. Below the couch is an electric motor, from which a power drive of articulated rods reaches up to each of the cushioned sections and terminates in tension screws to which the rods are attached. In front of the raised portion for the patient's head, approximately level with his face, is a large DIAL marked in lbs-pressure up to 200. Below the headrest are grips for the patient's hands.

BOND
What's that?

PATRICIA
Motorised Traction Table - for stretching the spine.

52. CTD.

BOND
More like a wrack. You're sure it won't pull me apart?

PATRICIA
Don't be silly. I'm only starting you at 90 pounds. Face down, please.

BOND sighs, climbs reluctantly onto the couch.

BOND
(as she adjusts straps around him)
By the way, who's the man in the room next to your Mister Lipson?

PATRICIA
I really don't know too much about him. A Mr. Angelo. He's here with a private physician. Recuperating from an awful car crash, I understand. They say he's had goodness knows how many plastic surgeries -

She reaches for lever control beside big dial, depresses it. Motor begins to whine. The straps alternately tighten and relax. He grabs for hand-grips, hangs on to them.

53. INSERT: DIAL

Needle at 90, holding there. The numbers above 120 are in red.

54. INT. ALCOVE. BOND. PATRICIA

Straps tightening and loosening. She looks down at him, grins faintly.

PATRICIA
First time I've felt really safe today. I'll look in and see how you're doing in fifteen minutes.

She steps back, draws curtains, smiles, walks out of room. CAMERA MOVES TO WALL CLOCK, indicating 22 minutes after ten.

DISSOLVE:

55. WALL CLOCK

Now reading 28 minutes after ten. CAMERA ANGLE WIDENS TO INCLUDE BOND ON COUCH, his eyes closed, the straps operating rhythmically. He hears a sound outside curtains, turns his head toward them, opens his eyes. Slowly a tanned, muscular arm reaches through curtains toward lever near dial.

56. INSERT: HAND DEPRESSING DIAL

On the wrist is the distinctive Piaget watch covering the tattoo. The needle on the dial starts moving up. The hand draws back out of shot.

57. INT. ALCOVE. BOND

Whine of motor builds, the straps tightening and loosening more rapidly and with increasing violence. BOND struggles desperately as his back is racked by powerful wrenches. He tries to shout, but can only manage choked, intermittent gasps.

58. INSERT: DIAL

Needle rises to 200, stays there.

59. INT. ALCOVE. BOND

His features contort agonizedly as the couch seems to go beserk.

59a. EFFECTS SHOT. PATRICIA

The face is coming and going in great jerks and then suddenly the sound ceases.

59b. INT. ALCOVE. BOND. PATRICIA

Her hand comes away from the switch, goes up nervously to her mouth.

PATRICIA
My God.... my God.... you could've been killed.....

She helps him up. He straightens himself painfully. Then with an effort.

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BOND
I feel like I've grown about six inches.

PATRICIA
(very upset)
Can't think how it could've happened .... and I can tell you it's a miracle I came back when I did... I'd left my watch behind.

She is wiping the sweat off his body with a towel, for he is soaking wet.

BOND
I'll buy you another one tomorrow.... solid diamond.

She raises the trace of a smile, and we see how nervous she still is.

PATRICIA
You're safe enough, all shops shut. That's why there was nobody about to hear you.... Saturday's a half-day.... a holiday.

He is on his feet by now, taking the towel from her to rub himself down, though this is evidently something of an effort. She has crossed to a glass door in the wall, opened it to reveal the thick blanket of steam beyond.

PATRICIA
You spend ten minutes in the steam room, it'll relax you properly.

BOND
(sourly)
You think I need relaxing after that? Wait till I tell your Doctor Wain what I think about this place of his, and this broken-down equipment....

PATRICIA
(swiftly)
You wouldn't tell him.... please .... I'd lose my job.

59b. CTD.

There is a silence. Now he is looking at her more cheerfully again, and now he is smiling.

BOND
I suppose my silence could have a price.

She stares at him, and then suddenly she finds she is blushing.

PATRICIA
You don't mean? Oh no! Oh no!

He nods slowly, the grin on his face widening all the time.

BOND
(softly)
Oh, yes! Oh, yes!

59c. INT. STEAM ROOM. DAY

Steam billows round the camera as it moves forward, and it is with difficulty that we can just make out a woman's bare feet as she stands on her tiptoes ntretching upwards. A few inches away are the man's feet and legs.

CAMERA PANS UPWARDS, past a thicker bank of steam which conveniently covers up everything until from out of the mists emerge bare arms and shoulders and then the faces as PATRICIA's mouth comes away from his. They are both rather red in the face and covered with perspiration, and now we hear her laughing.

PATRICIA
No, you're wrong.... this is not what I meant by the full treatment.

The steam rises higher and higher making it even more difficult to see anything at all.

This is probably just as well.

DISSOLVE TO:

60. OMITTED

61. INT. SHRUBLANDS. CORRIDOR. DOOR

Lettered: "IRRIGATION". BOND, in terry-cloth robe, comes out.

BOND
(calling back through doorway)
See you later, Irrigator.

He closes door. CAMERA MOVES WITH HIM ALONG CORRIDOR TO ANOTHER DOOR. HOLDS THERE as he opens it and glances in.

62. INT. MASSAGE ROOM

Empty. BOND comes in, closes door behind him, crosses to door of SWEAT-BOX ROOM, opens it. CAMERA ANGLES TO SHOW LIPSON in sweat-box, the back of his head to BOND.

63. INT. SWEAT-BOX ROOM. LIPSON

As BOND enters, closing door behind him.

LIPSON
Get me out of here, Alfred. I'm sweating like a pig.

BOND
(imitating Attendant's Cockney accent)
Fought you wanted it 'ot, Guvnor.

LIPSON
Don't argue with me. Let me out.

BOND
(coming up to box behind LIPSON, looking at needle control on dial)
Blimey, 110's 'ardly more than a warm breeze - I'll put it up to 200, shall I?

64. INSERT: BOND'S HAND

Operating knob to raise needle indicator to 200 degrees, then setting the clock to ring in a half hour.

64. CTD.

BOND'S VOICE
About a half hour of that should do you nicely -

65. INT. SWEAT-BOX ROOM. LIPSON. BOND

Behind him.

BOND
(dropping accent)
And if you catch fire - you can always sue -

LIPSON's eyes widen as he recognises BOND's voice. BOND walks out.

LIPSON
(hearing door close)
Mr. Bond - !

66. INT. MASSAGE ROOM. BOND

Crossing toward door to corridor, softly singing: "We're Having a Heat Wave, a Tropical Heat Wave". He goes out into corridor.

67. INT. CORRIDOR. BOND

Exiting scene down corridor.

68. INT. SWEAT-BOX ROOM. LIPSON

Sweat pours down his face as he turns his head desperately trying to get out of the box.

LIPSON
(yelling hoarsely)
Get me out of here, somebody!

69. INT. CORRIDOR

LIPSON's cries deeply muffled in the deserted corridor.

70. INT. SWEAT-BOX ROOM. LIPSON

His face contorted, rivulets of water running down it, as it takes on an increasingly reddish hue.

LIPSON
Help! Help!

70. CTD.

Gradually his shouts are reduced to inarticulate wheezes. Then his eyes close and his mouth opens as he gasps torturedly for breath.

DISSOLVE:

70a. EXT. BOSCOMBE ARMS. NIGHT

A car with R.A.F. markings pulls up, a UNIFORMED DRIVER at the wheel. ANOTHER FIGURE in uniform, this time an officer, sits in the back.

70b. INT. TELEPHONE BOX. HOTEL FOYER

LIPSON, his face still red and flushed, is watching at the glass doorway as the R.A.F. OFFICER gets out of the car. He speaks into the telephone.

71. OMITTED

72. INT. BOSCOMBE ARMS. PALAZZI'S ROOM. PALAZZI. FIONA. NIGHT

COLONEL FRANCO PALAZZI and FIONA, are to be found embracing on divan. He is in his middle thirties, darkly handsome with a trim moustache, and a charming Continental manner. Except for the tunic which he has tossed on a chair, he wears the uniform of an Italian Air Force Officer. FIONA KELLY, red-headed, Irish, at the moment revealingly deshabille, is the most beautiful accomplished young witch since Morgan Le Fey. Telephone rings. She reaches out lazily.

FIONA
Colonel Palazzi's social secretary.

He makes a face at her, as she grins, mockingly.

FIONA
(into telephone)
I'm afraid you've got the wrong number.

She hangs up, reaches out for him, and as the embrace continues we just hear his mumble.

72. CTD.

PALAZZI
You don't think we could be more comfortable somewhere else, where....

Again there is an interruption from the telephone. Again she reaches out but has not time to answer before the voice at the other end has spoken.

VOICE
(filtered)
Colonel Palazzi?

She hands him the receiver.

PALAZZI
I'll come down pronto..... Thank you.

He hangs up and at the same time pulls FIONA towards him skilfully.

PALAZZI
(a sigh)
Interruptions.... telephone calls ... the story of my life.

She pushes him away.

FIONA
You'll be late at the Air Base.... and besides it'll give you time to cool off.

PALAZZI
You'll be here when I come back?

She nods.

PALAZZI
But I may not be in the mood then.

FIONA
You want to bet?

PALAZZI
(pleasedly)
You know your Franco, eh?

72. CTD.

FIONA
(drily)
I know me.

Before he can kiss her again, the buzzer sounds. He sighs, releases her, gets up.

PALAZZI
(calling)
One moment.
(he shrugs)
I told them I'd be down.

FIONA rises, helps him into his tunic.

FIONA
Happy landing.

He kisses her, picks up his navigation bag, slaps his cap on his head.

PALAZZI
(with a characteristic gesture)
Ciaou!

He walks to the door, opens it, freezes. Standing in doorway is himself in identical uniform (ANGELO). PALAZZI stares in amazement, then turns towards FIONA, his finger pointing toward his double.

PALAZZI
Have you ever.....

The two quick, and softly plopping sounds, make him look even more amazed as he slips down on to the floor, the OTHER reaching out to catch him and break his fall.

FIONA unscrews the silencer from off the gun in her hand, beckons the OTHER, and false Palazzi, forward. At the same time LIPSON also appears in the doorway.

LIPSON
(quickly)
Nobody in the corridor... nobody saw him....

72. CTD.

FIONA
(interrupting savagely)
Shut the door.... unless you're trying to sell tickets.

With an almost frightened look at FIONA, he comes in quickly, closes the door. She takes the handbag he is carrying, drops down beside ANGELO who is staunching the blood from the wounds with a thick gauze dressing.

ANGELO
The floor's quite clean.

FIONA gives a quick professional look, raises the lids on the dead man's face. A jerk of the head to LIPSON.

FIONA
You take over. Our ambulance and doctor outside?

LIPSON
Everything as arranged.

FIONA and ANGELO go over to the table. From out of the handbag she takes a flat plastic oxygen container, attached to a mask, hands it to ANGELO. He stuffs it inside his shirt.

FIONA
Your breathing equipment -

FIONA hands him a small metal cylinder.

FIONA
The pressurised gas -

ANGELO puts cylinder in tunic pocket. LIPSON kneeling beside PALAZZI'S BODY, takes off his I.D. tag and a wrist-watch, removes wallet from tunic, hands them to FIONA. She at the same time has taken out of the handbag a thick envelope. ANGELO looks at it, then shakes his head.

ANGELO
Half a million dollars is not enough.

72. CTD.

ANGELO (ctd.)
(as FIONA and LIPSON glance at each other)
Two years of my life - studying the film - your reports -
(touching his face)
The operations - voice lessons - Make it a million. Or get someone else.

LIPSON
There is no one else -

ANGELO
Exactly. I am Palazzi.

LIPSON straightens up, a gun in his hand.

FIONA
(sharply)
Put that away. Angelo is right! He's worth it. I'll inform Number One we've made a new arrangement - this is merely a down payment.

ANGELO hesitates, then reaches out for the money, then takes PALAZZI's navigation bag.

ANGELO
(characteristic Palazzi gesture)
Ciaou! Wish me luck.

FIONA
The cap - further back on the head -

and as LIPSON pulls the body away, ANGELO adjusts it, walks to the door, opens it.

ANGELO
(pausing deliberately)
The rest of my money..... have it ready.

The door closes behind him. LIPSON takes blue-striped pyjamas out of his bag and a roll of bandages. He hands

72. CTD.

it to FIONA. They kneel down beside the BODY. He starts removing PALAZZI's clothes as she begins bandaging his head.

DISSOLVE TO:

73 - 77 OMITTED

78. EXT. BOSCOMBE AIR BASE. ENTRANCE. NIGHT

Security Car with DRIVER, SERGEANT, SECURITY OFFICER and ANGELO stops at barrier. N.C.O. approaches from kiosk.

N.C.O.
(to ANGELO)
Your I.D. cards, please.

They show cards. N.C.O. checks faces with photos, ANGELO's last, nods, gestures to SENTRY who raises barrier. Car drives through.

79. INT. BOSCOMBE AIR BASE. BRIEFING ROOM. GROUP

AIR COMMANDER, VULCAN BOMBER CREW, all in flying kit, as SECURITY OFFICER and ANGELO enter. He is also in flying kit and carries his navigation bag.

SECURITY OFFICER
(to AIR COMMANDER)
Colonel Palazzi, sir.

AIR COMMANDER
(shaking hands)
How are you?

ANGELO
Well, thank you, Commander.

AIR COMMANDER
(to CREW)
This is Colonel Palazzi of NATO.
(nods exchanged)
He'll accompany you as an Observer.
(to PALAZZI)
After you're on automatic, change seats with the Co-Pilot. Better view from there. This is a routine patrol to a return point -

79. CTD.

AIR COMMANDER (ctd.)
(indicating on map)
- here - just south of Casablanca. You'll be flying a Vulcan, armed with two tactical weapons, at a speed of 750 miles per hour and at an altitude of 45,000 feet -

80. EXT. BOSCOMBE. AIR-STRIP. VULCAN IN F.G.

SECURITY OFFICER and AIR COMMANDER watch ANGELO follow CREW aboard through belly hatch. Other Vulcans in B.G. taking off.

81. EXT. VULCAN

Taking off, climbing.

81a. INT. BOND'S BEDROOM. NIGHT

A mink-gloved hand is rubbing gently on a bare back. CAMERA PANS UP to show PATRICIA lying on her face on the bed, a sheet covering the places that should be covered. She is practically purring with pleasure as BOND gives her a massage.

PATRICIA
Mm..... Mm.....

BOND
Relaxes the tensions, you know.

PATRICIA
(sighs)
Not mine -

There is a sudden rise of sound as the bombers from the nearby airfield come roaring overhead.

PATRICIA
Enough to drive you mad.....
(she giggles)
unless of course it's that mink glove.

BOND
(getting up)
I'll shut the window.

81a. CTD.

He does so, as at the same moment the light by the side of the bed suddenly goes out. BOND is about to close the curtains, hesitates, then decides to let the moonlight come in. Her voice comes out of the darkness.

PATRICIA
Now about those tensions of mine....

His dressing gown drops down on to the floor beside the bed.

The rest is silence, except for the distant drone of sound as the bombers head out into the night.

DISSOLVE TO:

82. OMITTED

83. EXT. SKY ABOVE CLOUDS. NIGHT

Vulcan in flight.

84. INT. VULCAN. COCKPIT. CREW

PILOT and CO-PILOT on higher level than NAVIGATOR, ENGINEER, and WIRELESS OPERATOR.

PILOT
Altimeter 45,000 feet. Check.

CO-PILOT
(studying instrument panel)
45,000 - air speed 750 -

NAVIGATOR
(working with calipers, etc.)
Point of return 45 minutes, 30 seconds -

84. CTD.

PILOT
(pulling lever of automatic)
Set from manual to automatic.

CO-PILOT
(complying)
Set on, George -

He unstraps himself, rises, goes into compartment behind cockpit.

85. INT. COMPARTMENT BEHIND COCKPIT. ANGELO

In seat as CO-PILOT comes in.

CO-PILOT
We're on automatic -

ANGELO rises, goes past CO-PILOT into cockpit. CO-PILOT sits down.

86. INT. COCKPIT. CREW. ANGELO

Sitting down in CO-PILOT's seat, strapping himself into harness. PILOT nods to him, turns away to study map strapped to his knee. ANGELO glances around, sees OTHER CREW MEMBERS engrossed in tasks. CAMERA COMES IN CLOSE TO HIM as he slips gas cylinder out of his pocket, palms it.

87. INSERT: OXYGEN SUPPLY PIPE

Threaded hole for plug. ANGELO's hand inserts nozzle of gas cylinder.

88. INT. COCKPIT. ANGELO. OTHERS IN B.G.

He surreptitiously turns knob below PRESSURE GAUGE on instrument panel. Light goes on over gauge and buzzer sounds as needle registers loss of pressure. CREW MEMBERS reach for masks. ANGELO swiftly takes mask from inside his tunic, puts it on as CREW MEMBERS put on theirs. Almost instantly the fumes in oxygen supply take effect.

89. NEW ANGLE. COCKPIT. ANGELO

Watching as PILOT half-rises, choking, and tries to reach radio switch above his head. He falls back convulsively.

89. CTD.

NAVIGATOR and ENGINEER claw desperately at their masks, then slump grotesquely, their bodies racked by spasmodic shudders. The WIRELESS OPERATOR slides out of his seat, writhing. His head-set falls off as he collapses and dies. ANGELO turns, looks back toward compartment behind cockpit.

90. INT. COMPARTMENT BEHIND COCKPIT. CO-PILOT

Mask on, toppling out of seat.

91. INT. COCKPIT. ANGELO

CREW around him motionless. He looks at controls, moving automatically.

92. EXT. VULCAN IN FLIGHT

Continuing on set course.

93. INT. VULCAN. COCKPIT. ANGELO

He checks instruments.

94. INSERT: PANEL

Altimeter registers 45,000. CAMERA MOVES TO LEVER, marked MANUAL-AUTOMATIC, lever pointing to "Automatic". ANGELO's hand pulls lever over to "Manual".

95. INT. COCKPIT. ANGELO

PILOT's body slumped in his seat next to him. ANGELO pushes controls forward. Plane noses down.

96. EXT. VULCAN

Starting descent.

97. INT. COCKPIT. ANGELO

SOUND OF RUSHING AIR as he puts plane in steep dive.

98. EXT. VULCAN. MOONLIGHT

Diving.

99. INT. COCKPIT. ANGELO

Holding Vulcan in dive, tensely watching altimeter.

100. INSERT: ALTIMETER

Needle falling, passing 20,000, continuing to drop.

101. EXT. VULCAN

Breaking through clouds. Sea visible below.

102. INSERT: ALTIMETER

10,000, continuing to drop.

103. EXT. VULCAN

Rapidly approaching sea.

104. INT. COCKPIT. ANGELO

Pulling out of dive.

105. EXT. VULCAN

Levelling off at 200 feet above surface.

106. INT. COCKPIT. ANGELO

Still tense, looking out over waves. He looks down. CAMERA PANS TO WIRELESS OPERATOR'S HEADPHONES at ANGELO's feet. Muffled voice mixed with static, faintly audible.

VOICE
OBNR - OBNR - Can you read me?
Report position - we have lost
you - etc. -

107. INT. BOMBER COMMAND. GROUP

Large subterranean chamber, hub of all bomber operations. Maps covering walls. In centre of chamber is a large circular table with opaque screen indicating Atlantic and Northern hemisphere. Moving slowly across screen are small lighted dots. TECHNICIANS working behind screen. In front of the table a GROUP OF OFFICERS. In B.G. WRENS working at cipher desks. OTHER TECHNICIANS at Wireless sets and Radar screens. AIR VICE MARSHALL joins GROUP.

AIR VICE MARSHALL
(addressing C.O.)
What's the flap, Dawson?

107. CTD.

C.O.
O/BNR, sir - Nato training flight. Boscombe flashed us they lost it on radar - we haven't been able to pick it up anywhere.

AIR VICE MARSHALL
Was she losing altitude when she went off the screen?

C.O.
Yes, sir. Rapidly. We can't scan below 300 feet. She may have gone down.

AIR VICE MARSHALL
Was she in trouble?

C.O.
Not according to their last scheduled report that came through - (indicating position in Atlantic on opaque screen) - from about here.

AIR VICE MARSHALL
She's armed, isn't she?

C.O.
Two atomic weapons.... MOS type.

There is a silence.

AIR VICE MARSHALL
Get everything you can into the area. Thorough search. Notify the Admiralty at once, top priority, absolute security - ask them to contact Washington.

108. EXT. VULCAN. NIGHT

Flying over waves.

109. INT. VULCAN. COCKPIT. ANGELO

Voice over earphones very faintly O.S. He is checking instruments with a map on his lap.

110. INSERT: MAP

Course marked southwest across Atlantic toward Bahamas, ending near Crooked Island, southeast of New Providence.

DISSOLVE:

111. EXT. OPEN SEA. DISCO VOLANTE. NIGHT

Anchored. The boat is a magnificent yacht of 90 tons, 104 feet long.

112. CLOSE SHOT. LETTERING ON BOW

DISCO VOLANTE. CAMERA PANS UP TO, MOVES IN AND HOLDS ON BRIDGE ABOVE PILOT HOUSE. Standing at the railing beside a stubby mast, raked aft, is EMILIO LARGO, in profile, looking through a single-tube nightglass. A black oilskin slicker conceals the black rubber underwater suit he is wearing beneath it.

SOUND OF Vulcan approaching becomes audible. He lowers the glass.

CAMERA PULLS BACK, FOLLOWS him as he climbs down ladder alongside door to Pilot House. Standing beside it is a worried-looking, dwarf-like man with pince-nez glasses and a shock of unruly white hair, KUTZE. LARGO goes past him into Pilot House.

113. INT. PILOT HOUSE. CAPTAIN. FIRST OFFICER. ENGINEER RADIO MAN.

Door on starboard side as LARGO comes in. The interior looks like an enormous airplane cockpit with square glass ports fore, port, and starboard. The CAPTAIN and FIRST OFFICER sit in front with the controls between them. There are instruments on a shelf in front of them below the ports, and a square panel with indicators above and between them over the ports.

The ENGINEER sits in a swivel-chair on a lower level at a bank of instruments and push-buttons on the port side. He is also the Radio Man and wears earphones and a voice mike. There is another swivel-chair at the back. LARGO gestures to ENGINEER who flips switch.

114. EXT. VULCAN

Flying low over waves.

115. INT. VULCAN. COCKPIT. ANGELO

Peering ahead and below through port.

116. WHAT HE SEES BELOW

Underwater landing lights, shining up through water, marking lane.

117. INT. VULCAN. COCKPIT. ANGELO

Altering course slightly, applying air brakes.

118. EXT. VULCAN

Sound of engines diminishing as it comes down closer to surface.

119. INT. VULCAN. COCKPIT. ANGELO

Bracing himself as plane skims waves.

120. EXT. DISCO. DOOR OF PILOT HOUSE. LARGO

Looking O.S. KUTZE beside him.

121. EXT. VULCAN. LARGO'S POV. (MODEL)

As Vulcan pancakes down on surface about a hundred yards away. It bounces several times. Jets of water flung into air.

122. INT. VULCAN. COCKPIT. ANGELO

Hanging grimly to controls as plane crashes down again, water rushing past cockpit ports. O.S. HISS from submerging engines. BODIES in cockpit thrown about.

123. INT. DISCO VOLANTE. PILOT HOUSE. CREW. LARGO

He turns away from door, walks toward hatch at rear, taking off slicker, goes aft through hatch.

124. INT. VULCAN. COCKPIT. ANGELO

He pulls lever.

125. UNDERWATER SHOT. VULCAN. (MODEL)

Wheels come down.

126. INT. COCKPIT. ANGELO

Pulling another lever.

127. UNDERWATER SHOT. VULCAN. (MODEL)

Bomb bay doors opening.

128. INT. VULCAN. COCKPIT. ANGELO

Pulling another lever.

129. UNDERWATER SHOT. VULCAN. (MODEL)

Hatch opens. Water pours into plane. It starts to sink.

130. INT. VULCAN. COCKPIT. ANGELO

Water fills cockpit from fuselage.

131. UNDERWATER SHOT. VULCAN. (MODEL)

Sinking. Wheels come to rest on hard coral bottom, forty feet below surface.

132. EXT. DISCO VOLANTE

CAMERA HOLDS FOR A MOMENT, THEN SINKS BELOW SURFACE AND COMES INTO HOLD ON UNDERWATER SHOT OF HULL.

PANEL OF UNDERWATER HATCH NEAR BOW SLIDES OPEN. LARGO, in black underwater suit, mask, and rebreather, swims out of hatch TOWARD CAMERA. He is identified by his beard and the patch visible through mask-plate. He swims past CAMERA.

133. INT. VULCAN. COCKPIT. ANGELO

Operating canopy-explosion mechanism.

134. UNDERWATER SHOT. EXPLOSION

Canopy above cockpit blown off.

135. UNDERWATER SHOT. INT. VULCAN. COCKPIT. ANGELO

He tries to release himself from his safety harness, finds it fouled up, jammed.

136. UNDERWATER SHOT. LARGO

Swimming toward Vulcan with expert, powerful strokes.

137. UNDERWATER SHOT. COCKPIT. INT. ANGELO

Trying to extricate himself from harness.

138. UNDERWATER SHOT. VULCAN. LARGO

Reaching plane, paddling up to top of cockpit.

139. UNDERWATER SHOT. INT. COCKPIT. ANGELO

As LARGO appears above him and reaches his hand down in a congratulatory gesture. ANGELO grasps it. With his other hand LARGO slides a knife from under his belt. He leans down, cuts ANGELO's intake tube. Water fills ANGELO's mask. He struggles frantically. LARGO watches him drown, then swims down into cockpit, reaches under pilot's seat, finds small metal box. He swims up with it, out of cockpit.

140. UNDERWATER SHOT. VULCAN. LARGO

Swimming away from top of cockpit. In B.G. coming toward plane is a two-man wet submarine with shelves built on each side. Four SWIMMERS accompany the sub, two on each side, with JANNI and VARGAS in front. JANNI is tall, slender, built like a champion swimmer; VARGAS is squat, almost Simian.

Behind this first GROUP comes another chariot, with ONE MAN seated astride it, towing a huge CAMOUFLAGED NET simulating coral formations, seaweed and shells. The net is already unfolded and six SWIMMERS, three in front and three in back, help guide it. ALL the SWIMMERS wear black rubber suits, rebreathers and lamps attached to their belts, and move with military precision. LARGO meets the two-man sub beside plane, hands box to MAN behind driver who sets it down inside sub.

141. UNDERWATER SHOT. SHOOTING ALONG BELLY OF PLANE. GROUP

LARGO leads two-man sub to position beneath open doors where it stops. In B.G. chariot towing net also stops. LARGO and FOUR MEN, including JANNI and VARGAS, swim up into bomb bay.

142. UNDERWATER SHOT. CHARIOT TOWING NET

Chariot noses over plane. MEN release tow-lines, start covering plane with net.

143. UNDERWATER SHOT. TWO-MAN SUB BELOW BOMB BAY

LARGO and MEN bring first bomb, about ten feet long, shaped like a torpedo, out of the bay, lower it onto one of the shelves of the sub. They go back into bomb bay. The TWO MEN, seated in sub, lean over and secure bomb to shelf with straps. LARGO and MEN lower second bomb out of bay onto other shelf. Second bomb is strapped into place. LARGO signals for sub to return to boat. DRIVER starts motor. Sub turns, moves out from under plane, accompanied by LARGO, JANNI, VARGAS, and TWO OTHER SWIMMERS.

144. INT. BOMBER COMMAND. GROUP. NIGHT

Small lighted dots on opaque screen augmented. CAMERA PULLS BACK TO WIDER ANGLE. GROUP OF OFFICERS around AIR VICE MARSHALL. Increased activity in B.G.

OFFICER
(joining GROUP)
Search patrols still reporting negative, sir -

AIR VICE MARSHALL
Keep them airborne. Ask Air Intelligence to follow up all crash reports, land, sea, anywhere within flight range -

Activity continues.

145. UNDERWATER SHOT. HULL OF DISCO

LARGO, VARGAS, JANNI, two-man sub with bombs, and TWO OTHER SWIMMERS, approaching open hatch near bow. Two-man sub and GROUP go in through hatch.

146. INT. DISCO VOLANTE. SECRET HOLD. KUTZE. MASLOV. SPECTRE CREW MEMBERS

Standing on grating around a tank filled to waterline. The place is dimly illuminated by shaded overhead unit. MASLOV, KUTZE's assistant, stands beside him, a youthful

146. CTD.

counterpart. Around the bulkheads are racks holding underwater weapons, CO2 guns, spears, etc.; sleighs, compressors, sea-tows. Along one bulkhead is a row of shelves with underwater suits, rebreathers, belts, lamps, etc. Near it are containers, marked OXYGEN. Beside the tank is a small crane, the arm already extended over side. LARGO, JANNI, VARGAS, two-man sub, OTHER SWIMMERS, surface. LARGO climbs up onto grating, takes off mask, hands KUTZE metal box.

LARGO

The fuses.

JANNI and VARGAS climb out of tank, take off masks. The OTHER SWIMMERS unstrap bombs from shelves of two-man sub and help MEN on grating at crane secure bombs to crane lines. Chariot surfaces with OTHER SWIMMERS.

LARGO

Close the hatch.

MAN at INSTRUMENT PANEL on bulkhead, turns knob.

147. UNDERWATER SHOT. HULL. PANEL

Sliding shut.

148. INT. DISCO VOLANTE. SECRET HOLD. GROUP

Activity of moving bombs from sub to grating. MAN at instrument panel works dimmer. Hold gradually illuminated by bright light.

LARGO
(to KUTZE, hovering on grating near crane)
You are pleased with your new toys?

KUTZE
(nervously)
Some new safety device - a secret control -

LARGO
What can they have that the great Ladislav Kutze cannot handle?

148. CTD.

KUTZE
(sighing)
Life was much simpler in my Warsaw laboratory -

LARGO
Your share will amount to how many Nobel Prizes?

He walks to wall phone, picks it up.

LARGO
(into phone)
Captain -up anchor-

149. INT. DISCO VOLANTE. MED. SHOT. ANCHOR LINE

Coming up.

150. INT. DISCO VOLANTE. PILOT HOUSE. CREW

Operating controls, etc. O.S. ROAR OF E NGINE STARTING.

151. EXT. DISCO VOLANTE

Getting underway. CAMERA PANS AFTER IT.

152 EXT. DISCO VOLANTE. TRAVEL SHOT. FROM ABOVE (HELICOPTER)

The Disco picks up speed.

DISSOLVE:

153 - 157 OMITTED

158. EXT. SMALL DESERTED ISLAND. NIGHT

Coral rock formations along part of s hore. CAMERA PANS TO DISCO VOLANTE, on surface, standing off island. DISCO Volante starts to move. CAMERA FOLLOWS IT AWAY FROM ISLAND. It picks up speed.

DISSOLVE TO:

159 - 160 OMITTED

161. EXT. DISCO VOLANTE. OPEN SEA. DAY

The boat, cruising at 15 knots through open sea.

162. INT. DISCO VOL'NTE. PILOT HOUSE. CREW

LARGO enters from aft hatch, now wearing beautifully-tailored sports clothes and scarf. He holds a drink in one hand, a cigar in the other.

ENGINEER
(handing LARGO headset and mike)
Paris, sir. Number One on the scrambler -

LARGO sets down glass, puts on headset, talks into mike.

LARGO
Number Three speaking. Phase Two completed. Out.
(handing back headset, turning to CAPTAIN)
Make for Palmyra -

163. INT. PARIS. SPECRTE H.Q. BLOFELD'S OFFICE. CLOSE SHOT. BLOFELD. DAY

BLOFELD as before, stroking CAT. CAMERA ANGLE WIDENS TO INCLUDE SEVERAL OTHER SPECTRES who were present at conferences. ONE flips off radio.

BLOFELD
Number Three has done well. Unlike his Sub-Operator L., who could have seriously involved us by his impulsiveness at Shrublands. Send a message that we have no further use for him -

164. EXT. SHRUBLANDS. BOND. PATRICIA. DAY

CAMER' TRACKING WITH THEM TOWARD CAR. He walks briskly, carrying suitcase, P'TRICI' hurrying beside him.

PATRICIA
And you'll write...orphone me at the very least.

163A. EXT. SHRUBLANDS. NIGHT

LIPPE'S Facel Vega drives up to the side of Shrublands and parks. He switches off the lights and gets out of the car. He looks up at the house.

163B. EXT. SHRUBLANDS. LIPPE'S P.O.V.

PAN across the facade of the house.

163C. INT. SHRUBLANDS. BOND'S ROOM. BOND'S P.O.V.

BOND is watching LIPPE through the net curtains across the window of his room. He lifts his wrist and looks at his watch. The time is one o'clock.

163D. EXT. SHRUBLANDS. LIPPE

LIPPE looks at his watch and turns his head.

163E. EXT. SHRUBLANDS. LIPPE'S P.O.V.

AN AMBULANCE drives into the grounds and along the drive towards LIPPE.

163F. INT. SHRUBLANDS. BOND'S ROOM. BOND.

BOND watches the ambulance park alongside the Facel Vega. TWO AMBULANCE MEN get out of the ambulance and walk quickly round to the back of the ambulance.

163G. EXT. SHRUBLANDS. AMBULANCE. AMBULANCE MEN

The doors of the ambulance are opened and one of the AMBULANCE MEN climbs into the back of the ambulance. He starts to push the stretcher out of the ambulance. PALAZZI'S body lies on the stretcher, covered with a blanket.

163F. INT. SHRUBLANDS. BOND'S ROOM. BOND

BOND turns from the window and walks across to pick up his dressing gown.

PATRICIA'S VOICE
James. Where are you? James!

BOND WALKS across to the bed.

163F Contd.

BOND
You're supposed to be asleep

PATRICIA
So are you.

BOND kisses her lightly and then straightens up again.

PATRICIA
Where are you going?

BOND
(casually)
Nowhere. Just thought I'd get a bit of - exercise.

PATRICIA sits up in bed.

PATRICIA
You must be joking!

THE SOUND of the doors of the ambulance being closed.

163G. EXT. SHRUBLANDS. AMBULANCE. AMBULANCE MEN.

THE AMBULANCE MEN carry the stretcher across to the side of the house, where LIPPE is waiting.

163H. EXT. SHRUBLANDS. YARD. LIPPE, AMBULANCE MEN (BASEMENT CORRIDOR)

THE AMBULANCE MEN carry the stretcher into the yard and LIPPE shuts the gate. He walks quickly past the Ambulance Men and unlocks the door into the house. He pulls the door open and the AMBULANCE MEN carry the stretcher into the house.

163I. INT. SHRUBLANDS. CORRIDOR. AMBULANCE MEN. LIPPE.

LIPPE follows the AMBULANCE MEN into the house, pulls the door shut behind him and locks the door. He gestures along the corridor and the AMBULANCE MEN move forward. LIPPE glances quickly round and then follows them.

163J. INT. SHRUBLANDS. FIRST FLOOR CORRIDOR. BOND. ADMIN BLOCK.

CLOSE SHOT OF BOND standing at the top of the stairs, listening.

163K. INT. SHRUBLANDS. CORRIDOR. LIPPE. AMBULANCE MEN. BASEMENT.

They start to manoeuvre the stretcher round the corner of the corridor. LIPPE looks over his shoulder and sees BOND'S shadow on the stairs.

163L. INT. SHRUBLANDS. CORRIDOR. LIPPE'S P.O.V.

BOND'S shadow is thrown across the facing wall at the turn in the stairs.

163M. INT. SHRUBLANDS. STAIRCASE. BOND.

Looking up the stairs as BOND walks slowly, carefully down the stairs to the corridor. Pull back with him as he walks forward along the corridor.

163N. INT. SHRUBLANDS. CORRIDOR. BOND'S P.O.V.

MOVING FORWARD along the empty corridor.

163O. INT. SHRUBLANDS. CORRIDOR. BOND.

BOND reaches the turn in the corridor and stops. He moves forward cautiously and looks along the side corridor.

163P. INT. SHRUBLANDS. CORRIDOR. BOND'S P.O.V.

The corridor is empty. The plastic curtains still. The house is silent.

163Q. INT. SHRUBLANDS. CORRIDOR. BOND.

BOND looks across at the other side of the corridor and the door into one of the rooms. He steps across and pushes it open. One of the equipment rooms. BOND steps into the room.

163R. INT. SHRUBLANDS. EQUIPMENT ROOM. BOND.

BOND pulls a trolley with various pieces of equipment out of the room and into the corridor. He places the trolley across the end of the side corridor, effectively blocking it. He picks up pieces of equipment and scatters them on the floor of the corridor behind him.

163S. INT. SHRUBLANDS. CORRIDOR. BOND.

CLOSE SHOT of BOND as he turns his head, listening. He straightens up and moves forward towards the end of the corridor. He glances at each door as he passes it. He puts a chair down in front of the door out of a room on the left of the corridor. He reaches the door of the TRACTION ROOM and looks at it.

163T. INT. SHRUBLANDS. BOND'S P.O.V.

The door is slightly open. MOVE FORWARD and push the door open. Across the room, half in shadow, BOND sees the shape of PALAZZI'S body on the traction table.

163U. INT. SHRUBLANDS. BOND.

BOND pauses in the doorway and then walks into the room and across to the table.

163V. INT. SHRUBLANDS. LIPPE.

CLOSE SHOT OF LIPPE.

163W. INT. SHRUBLANDS. AMBULANCE MAN.

CLOSE SHOT OF ONE OF THE AMBULANCE MEN.

163X. INT. SHRUBLANDS. TRACTION ROOM. BOND.

LOOKING ACROSS the room at BOND as he leans over the body. CAMERA ANGLE WIDENS to include the glass screen at the end of the traction machine and the shadow of the other AMBULANCE MAN. BOND reaches for the blanket covering the body.

163Y. INT. SHRUBLANDS. BOND.

BOND pulls back the blanket and looks down at PALAZZI'S face, covered with bandages.

163Z. INT. SHRUBLANDS. AMBULANCE MAN.

The AMBULANCE MAN brings out a revolver and a silencer. He begins to screw the silencer onto the muzzle of the revolver.

164. INT. SHRUBLANDS. BOND.

BOND unwraps the bandages round the face.

164A. INT. SHRUBLANDS. AMBULANCE MAN.

THE AMBULANCE MAN tightens the silencer and lifts the revolver in BOND'S direction.

164B. INT. SHRUBLANDS. BOND.

BOND clears enough of the bandages to see the face under them. He leans over the body to see more clearly. CAMERA ANGLE WIDENS to include the muzzle of the gun over his head, inching out between the plastic curtains. Suddenly there is a gasp, a crash and a startled shout.

164C. INT. SHRUBLANDS. BOND.

BOND turns and moves quickly across to the door. He pauses a moment in the doorway and then, steps out into the corridor.

164D. INT. SHRUBLANDS. BOND'S P.O.V.

Halfway along the corridor, jumbled up with the trolley and the scattered pieces of equipment, is PATRICIA, flat on her back with her legs straddled.

164E. INT. SHRUBLANDS. PATRICIA'S P.O.V.

LOOKING UP AT BOND as he walks towards her. He stands looking down at her and shakes his head.

PATRICIA'S VOICE

Don't just stand there!

164F. INT. SHRUBLANDS. BOND. PATRICIA.

BOND crouches down beside PATRICIA and helps her to get up.

PATRICIA

Is this your idea of a joke?

BOND puts a hand over her mouth. They both listen to the sounds of movements upstairs and when the lights start going on, BOND catches her by the hand and pulls her up onto her feet.

164G. INT. SHRUBLANDS. BOND. PATRICIA.

BOND AND PATRICIA stand in the corridor for a moment, deciding which way to go. PATRICIA pulls him towards the stairs. BOND shakes his head and pulls her into the side corridor. Grinning, the two run along the corridor.

164H. INT. SHRUBLANDS. LIPPE.

CLOSE SHOT OF LIPPE.

DISSOLVE

164I. EXT. SHRUBLANDS. BOND. PATRICIA. DAY.

CAMERA TRACKING WITH THEM TOWARDS CAR. He walks briskly, carrying suitcase, PATRICIA hurrying beside him.

PATRICIA

And you'll write - or phone me at the very least?

BOND
(gravely)

Day by day. But I truly am sorry I have to leave this way ... a flap on at the office.

PATRICIA

What kind of work do you do, anyway?

BOND

I travel ... sort of licensed trouble-shooter.

CAMERA HOLDS as they reach the car.

NOTE: The ending will be slightly different.

165-171 OMITTED.

171. CTD.

He puts his suitcase in back, opens door beside driver's seat. CAMERA COMES IN CLOSER.

BOND
Well - thanks for the treatment - let's... Let's stay in touch -

PATRICIA
(softening)
Anytime, James - anywhere -

He smiles, gets into car, closes door.

172. EXT. CAR. BOND

He backs it out past her. She waves. He waves back, turns, drives off. She exits scene in opposite direction.

173. EXT. DOORWAY. LIPSON

PATRICIA visible walking away in B.G. CAMERA PANS LIPSON QUICKLY TOWARD FACEL-VEGA, HOLDS as he gets in, starts motor, drives off after BOND.

174. EXT. HIGHWAY. SHRUBLANDS ENTRANCE

BOND turns into highway, drives out of scene. Facel-Vega follows.

175. EXT. HIGHWAY. BOND'S CAR

Facel-Vega behind it.

176. INT. FACEL-VEGA. LIPSON. (PROCESS)

One hand on wheel, he takes gun out of compartment.

177. EXT. HIGHWAY. CURVE.

BOND rounds it, followed by Facel-Vega.

178. INT. CAR. BOND (PROCESS)

Hearing Facel-Vega overtaking him, looking back.

179. WHAT HE SEES

LIPSON in Facel-Vega behind him, levelling gun, firing.

180. INT. CAR. BOND. (PROCESS)

Bullet smashes wind-shield. BOND accelerates, pulls away from Facel-Vega. Several more shots from O.S.

181. EXT. HIGHWAY. FACEL-VEGA BEHIND BOND'S CAR

Roaring up on Facel-Vega's tail is a motorcycle. The CYCLIST is slight, wearing black leather jacket, trousers, gloves, and helmet with built-in goggles.

182. INSERT: TRIGGER

Below nozzle of a flame-thrower between handle-bars. MOTORCYCLIST'S hand pulls trigger.

183. EXT. HIGHWAY

A long jet-like burst of flame licks out from motorcycle and hits Facel-Vega near gas-tank.

184. EXT. FACEL-VEGA

Immediate explosion. It swerves, crashes in ditch. Motorcycle roars by.

185. EXT. BOND'S CAR

Screams to stop. BOND gets out. In B.G. motorcycle disappears around curve. CAMERA PANS BOND BACK, running, toward burning Facel-Vega, HOLDS as he stops, confronted by flames, engulfing it, trapping LIPSTN in wreckage.

186. EXT. HIGHWAY. BOND

Backing rapidly away.

187. EXT. FACEL-VEGA

Exploding. DISSOLVE:

188. EXT. HIGHWAY. MOTORCYCLE

Turning into side road.

189. EXT. SIDE ROAD

Motorcycle slows down as it approaches brink of abandoned

189. Ctd

quarry At brink, CYCLIST hops off Moto-cycle goes over brink.

190. EXT. QUARRY. SHOOTING FROM BRINK

Motorcycle plunging down into water on floor of quarry and disappearing.

191. EXT MOTORCYCLIST

Turning away from brink, striding toward ROADSTER, top down, parked in bushes. CAMERA HOLDS AT CAR as MOTORCYCLIST takes off helmet. CAMERA COMES IN CLOSE, revealing the flaming red hair of FIONA KELLY. She starts taking off leather jacket.

DISSOLVE:

192. EXT. HIGHWAY. ROADSTER

Turning in from side road FIONA behind wheel, strikingly dressed as though turned out by Balenciaga.

DISSOLVE:

193. INT. H.Q. RECEPTION ROOM. TOWNSEND

AT DESK as BOND enters hurriedly

MONEYPENNY
You're late -

BOND
Sorry. People on the road, these days - they really burn you up.

MONEYPENNY
They're in the Conference Room - at the Home Office - every Double-O man in Europe's been rushed in - a real panic.

BOND (grunts)
The Daleks have taken over!

3rd March 1965

194. INT CONFERENCE ROOM. HOME SECRETARY. M. AIR MARSHAL. DOUBLE-Os BOND

CAMERA SHOOTING FROM BEHIND HIM as he sits down in the seventh of nine armchairs arranged in a semi-circle in front of a table. EIGHT MEN in civilian clothes seated in the chairs, their faces not visible. Facing them, behind the table, are the HOME SECRETARY, M., and AIR MARSHAL. Behind the table is a large map. On a wall is a board with photographs of Vulcan crew. In front of M. is a tape recorder.

M.
(addressing BOND and seated MEN)
Now that we're all here - the Prime Minister has asked the Home Secretary to address you.

HOME SECRETARY
(indicating recorder)
Gentlemen, the tape you will now hear was received at 10 Downing Street this morning -

He nods to M. who turns it on CAMERA COMES IN ON RECORDER.

BLOFELD'S VOICE
My dear Prime Minister - two atomic weapons, NOS numbers 456 and 457, which were aboard NATO Flight 759, are now in the possession of Spectre. We shall hold them until we receive in exchange £100,000,000. Signal your acceptance of our terms by arranging for Big Ben to strike seven times at six P.M. tomorrow.

195. CLOSE SHOT. BOND

Listening. In front of him is a file, its seal unbroken and marked: NOT TO BE OPENED UNTIL OFFICIALLY AUTHORISED.

Revised 3rd March 1965

195. CTD.

BLOFELD'S VOICE
If Big Ben does not strike seven times, within seven days, a city in England will be destroyed. A copy of this recording has been sent to the President of the United States. (Spectre awaits your reply.)

196. GROUP. SHOOTING FROM BEHIND BOND AND DOUBLE-Os

M. switches off recordor.

HOME SECRETARY
The Prime Minister and the President have conferred by telephone and agreed, if the bombs are not recovered, payment will be made. No Press announcements will be made to avoid general panic. The Prime Minister has asked that your Department take charge of the operation.
(TO AIR MARSHALL)
Sir John...

AIR MARSHAL
(rising, indicating at map)
This circle represents the flying range of this type of aircraft. Extensive search has failed to locate evidence of a crash or a landing, nor have Intelligence checks of all airfields large enough to handle a Vulcan.

HOME SECRETARY
(to M. rising)
Carry on. I'll keep you in the picture from No.10.

AIR MARSHAL accompanies HOME SECRETARY out of scene.

196. CTD.

M.
You may now open the folders in front of you, gentlemen. Code-name "Thunderball."

There is a sound of tearing of paper and shuffling, and then, M goes on

M.
As you can see, we have very little to go on. All members of the crew had top security clearance. You'll find their photographs and service records in the folders. You'll be working with NATO, CIA and all allied intelligence units. That's all until you discuss your individual assignments with me.

He rises.

197. INDIVIDUAL SHOTS. DOUBLE-O MEN

Rising, starting to exit. ALL big stars who have played intelligence agents. If not, faces should not be shown

198. MED. CLOSE SHOT. BOND

As he goes through the photographs. Suddenly he picks one up again that he had discarded. CAMERA IN CLOSE ON DERVAL's face.

199. HIGH ANGLE. BOND

He looks up thoughtfully, then abruptly turning back, scrutinises DERVAL's face again.

199a. INT. TELEPHONE KIOSK. BOND DAY

PAGE of a telephone directory. Hold for a second only and then watch as it falls SWING with the movement of the book falling, jerked to a halt by the chain attached to and look at the back of BOND, walking away across the entrance hall of a Government building.

199b. EXT. BLOCK OF FLATS. BOND. DAY

Watch BOND walk across a small forecourt and in at the main entrance of an ultra-smart block of flats

199c. INT. CORRIDOR OF BLOCK OF FLATS. BOND. DAY

The lift door opens silently and BOND steps out on to the thick carpet of the corridor He glances left and right, then moves away to his left.

199d. INT. DERVAL'S FLAT. BOND. DAY

BOND taps on the door. PULL BACK as he glances again left and right. BOND shrugs and, almost reluctantly, slips his hand into his coat pocket and brings out a small, rectangular piece of celluloid He slips it in between the edge of the door and the door jamb, by the yale lock He works for a moment and then pushes the door open He shakes his head slightly and steps into the flat.

199e. INT. DERVAL'S FLAT. BOND. DAY

BOND closes the door quietly behind him and steps forward into the centre of the main room. As he begins his scrutiny of the room, SWING with the movement of his head, centre on the door into the bedroom, catch a movement through the hinge opening and ZOOM forward across the room.

199f. INT. DERVAL'S FLAT. FIONA.

FIONA is watching BOND through the hinge opening. She opens her small handbag and takes out a powder compact.

199f. CTD.

Attached to the compact is a lipstick. FIONA holds the lipstick carefully and presses the end with her thumb. A telescopic knife, shaped like an ice-pick, shoots out of the lipstick, about six inches in length. She steps across the back of the door, waiting for BOND to walk into the bedroom.

199g. DERVAL'S FLAT. BOND. DAY

BOND walks across the room, towards the bedroom door He is about to step through the doorway, when he sees a photograph on the bureau in the corner of the room, amongst hi-fi equipment, records and books He turns away from the bedroom.

199h. DERVAL'S FLAT. FIONA.

FIONA tenses, listening.

199i. DERVAL'S FLAT. BOND.

BOND slips the photograph into his pocket and walks across to door. He listens for a moment, opens the door and walks out, shutting the door.

200. INSERT: PHOTOGRAPH

DERVAL and DOMINIQUE on a beach. He wears trunks, she bra and bikini, a beautiful dark girl in her middle twenties.

M's VOICE
I assigned you to Station C, Canada.

201. INT. M.'S OFFICE. BOND

M. is sitting at his desk. Looking past the photograph, which BOND is holding in his hand.

M.
Group Captain Pritchard here will be your Air Force liaison.

M. gestures at Pritchard, who is sitting next to BOND.

BOND
I respectfully suggest you change my assignment to Nassau, sir.

M.
(acidly)
Is there any other reason - besides your enthusiasm for water sports?

201. CTD.

BOND sits forward and offers M. the photograph. M. takes it

BOND
Perhaps - this...

M. studies the photograph silently. He looks up abruptly.

M.
Well?

BOND
In the folder you gave us there was a picture of that man - Derval I saw him last night at Shrublands. He was dead.

GROUP CAPTAIN
Oh, no - sir Not possible. He was seen boarding and took off in the Vulcan - last night.

M.
(quietly)
All Double-O numbers are highly trained and experienced officers If Double-07 says he saw Derval - at Shrublands - and he was dead...

M. looks at BOND hard.

That's enough for me to initiate enquiries.

GROUP CAPTAIN
Oh, well - yes, sir. Of course!

201. Ctd.

BOND is both surprised and gratified.

M.
Who's the girl?

BOND
Derval's sister. I found a couple of letters - and another photograph

BOND starts to take the letters out of his pocket.

M.
How did you get hold of this?

There is an uncomfortable silence.

M
Hmm. D'you know where she is?

BOND
She's in Nassau.

M.
You think she's worth investigating?

M looks down at the photograph again, then up to see BOND is grinning slightly.

BOND
I wouldn't have put it quite like that, sir.

For once M. looks as if he is blushing.

202. CTD.

BOND
So far she's the only lead.

There is a pause M. sucks at his pipe. A sudden growl.

M.
We've got four days, Double-07.
Don't spend all your time -
sitting around.

BOND grins, starts for the door.

M.
Good luck.

BOND
Thank you, sir.

203. INT. M.'s RECEPTION ROOM. MONEYPENNY

Hastily turning away from intercom on which she has been listening as BOND enters

BOND
Eavesdropping again, Moneypenny?

MONEYPENNY
(sweetly)
I always do where you're concerned, love.
(indicating photo in his hand)
May I look?
(taking picture)
Smashing figure. I don't suppose that had anything to do with your request?

BOND
(sighs)
If ever there lived a man more misunderstood -

MONEYPENNY
James, you may be able to con the old man - I know better -

Revised 3rd March 1965

203. CTD.

M.'S VOICE (on intercom)
So do I, Miss Moneypenny - and I'll thank you not to refer to me as the old man!

They BOTH grin, he brushes her cheek with his lips, starts out.

MONEYPENNY
(holds out picture)
Psst! How else will you ever recognise her?

He takes the photograph from her, stares down at it gravely.

203a. INSERT: THE PHOTOGRAPH

BOND'S VOICE over.

BOND
Couldn't miss... she's got two small moles on the upper thigh.

204/221 OMITTED

222. UNDERWATER SHOT. SEA GARDENS. DAY

Small fish, waving sea-weed, etc. Coral formations in B.G. Large TURTLE swims into scene. Behind it, grasping the shell as though steering it, is a girl with snorkel and mask, wearing bra and bikini - DOMINIQUE.

223. UNDERWATER SHOT. BOND

In trunks and snorkel, looking toward DOMINIQUE and TURTLE in B.G.

224. CLOSE SHOT. BOND'S FACE THROUGH MASK

Identifying him.

225. UNDERWATER SHOT. DOMINIQUE

And turtle with BOND in B.G. The turtle slips away from her. CAMERA LOSES BOND, FOLLOWS DOMINIQUE TO BOTTOM. She picks up starfish, gets entangled with sea-weed. BOND swims into scene, helps extricate her lovely body, gets entangled himself. She helps him, then swims up toward surface. He follows.

226. EXT. SEA GARDENS. SURFACE

DOMINIQUE and BOND surface between two outboard motorboats anchored six feet apart. PAULA ROBERTS, a tall dark Bahamian girl, waits patiently in one of them. In B.G. shore is visible several hundred feet away. BOND and DOMINIQUE take off masks.

DOMINIQUE
(hanging onto side of her boat)
Who are you?

BOND
Bond, James Bond - I got here just after you went down. I've been admiring your form.

DOMINIQUE
Have you?

BOND
Most girls just paddle around. You swim like a man.

DOMINIQUE
(drily)
So do you.

Revised 4 March 1965

226. CTD.

BOND
(grins)
I've had more practice. D'you get out here often?

DOMINIQUE
Whenever I'm bored - practically every day -

BOND
What else do you do? And where?

DOMINIQUE
(smiles faintly)
You don't waste time, do you?
(giving him starfish)
For effort -

BOND
Thanks - I'll wear it so you know me next time -

She climbs into her boat. He helps boost her over side.

BOND
By the way.... I was right.... I couldn't miss.

DOMINIQUE
(puzzled)
I'm not with you.

BOND
You will be. Another time.

She watches him curiously as he swims to the other boat and climbs in.

227. EXT. BEACH. QUIST

A muscular tow-headed YOUNG MAN looking through binoculars toward sea gardens.

228. WHAT HE SEES

The two motorboats. BOND in one with PAULA, DOMINIQUE in the other.

229. EXT. BOND'S BOAT. DOMINIQUE'S IN B.G.

She is pulling up anchor of hers as PAULA pulls up anchor

229. CTD.

of his. He looks at PAULA, pinches off gas tube near motor. He gestures for PAULA to fake starting motor.

BOND
Tell London I've found the girl....
I've made contact.

PAULA
(grins faintly)
Well, it's not what I'd call contact!
But I'll pass it through you've seen
the girl.

She has been going through the motions of trying to start the motor.

PAULA
Won't start.
(more quietly)

How'm I doing?

BOND
Great.

He gets to his feet.

BOND
(calling to DOMINIQUE)
Our motor's conked out. You're
not headed anywhere near Coral
Harbour, are you?

DOMINIQUE
I wasn't - but I could -

BOND
I'd appreciate the lift. I've got
an important appointment.
(turning to PAULA)
You don't mind waiting for the ser-
vice boat?

PAULA
Not at all -

DOMINIQUE
Come aboard, then -

BOND goes overside, swims toward boat.

230. EXT. BEACH. QUIST

Looking through binoculars.

231. QUIST'S POV.

BOND gets into DOMINIQUE's boat. She guns it. BOND waves to PAULA as the boat drives off.

232. EXT. BOND'S BOAT. PAULA

Looking after DOMINIQUE's boat. Mingled feminine and professional reactions.

232a. EXT. BEACH. QUIST

QUIST puts the binoculars away and stands up. He moves out of frame, ZOOM into the border of trees at the edge of the beach as a man in a white panama suit and hat moves after QUIST.

233. EXT. TRAVEL SHOT. DOMINIQUE'S BOAT

In B.G. beach. DOMINIQUE driving.

BOND
Terribly nice of you.

DOMINIQUE
I hope your girl friend thinks so. You deliberately fouled up that motor.

BOND
(grinning)
I should head for the hills. Beautiful - and clever!

DOMINIQUE
(wearily)
Yes, I know. So many people tell me.....

233. CTD.

BOND
People you're trying to escape from?
(gesturing over side)
Down there?

DOMINIQUE
You ask a lot of questions.

BOND
Lot of things I want to know.

DOMINIQUE
Where do you come from?

BOND
London.

234. EXT. LONDON. BIG BEN. EVENING

The hands stand at 6 o'clock. It strikes..... three times.

XI. INT. PARIS. SPECTRE H.Q. BLOFELD'S OFFICE. BLOFELD

Looking past the back of BLOFELD's chair across the office at a radio. BIG BEN strikes the remaining four strokes.

BLOFELD
They have accepted our terms.
Inform Number Two in Nassau.

235. OMITTED

236. EXT. CORAL HARBOUR. POOL. BOND. DOMINIQUE. DAY

They are lunching at a table beside the pool. Swanky hotel in B.G. Sea off in opposite direction.

BOND
(smiling, as they sip drinks)
As I told you - an important appointment.

DOMINIQUE
Your girl friend will be looking for you.

BOND
She won't find me, will she?
(indicating drink)
Too bad it isn't conch chowder.

DOMINIQUE
You've been reading the wrong books, Mr. Bond.

BOND
About conch chowder?

DOMINIQUE
Being an aphrodisiac.

BOND
(smiling)
I just happen to like conch chowder.

237. EXT. QUIST

Sauntering casually past pool, glancing at BOND and DOMINIQUE in B.G.

Revised 4 March 1965

238. EXT. POOL. BOND. DOMINIQUE

BOND sees DOMINIQUE looking towards QUIST in B.G.

BOND
Friend of yours?

DOMINIQUE
(shrugging)
He works for my - guardian.

BOND
Your "guardian" has you watched?

QUIST moves out of scene towards hotel.

DOMINIQUE
He likes to know where I am.

BOND
I don't blame him.

DOMINIQUE looks across the harbour.

X2. EXT. POOL. DOMINIQUE'S POV.

The DISCO VOLANTE is entering the harbour.

238a. EXT. POOL. DOMINIQUE. BOND

DOMINIQUE stands up.

DOMINIQUE
You'll excuse me.

BOND
Oh, surely you don't have to go?

DOMINIQUE
I'm afraid so.
(gesturing towards the Disco Volante)
My "guardian's" yacht.

BOND
Oh, yes?

DOMINIQUE
He will expect me.

BOND
Perhaps I can give you a lift?

DOMINIQUE
No.

BOND
Will I see you again?

DOMINIQUE
It's a small island.

238a. CTD.

BOND
Have dinner with me tonight.

DOMINIQUE
No.

DOMINIQUE turns away.

BOND
DOMINO!

DOMINIQUE
(abruptly)
How do you know that? How do you know my friends call me Domino?

BOND
(blandly)
What else would they call you. Nicky?

DOMINIQUE looks at BOND for a moment.

DOMINIQUE
Goodbye, Mr. Bond.

DOMINIQUE walks away. BOND looks at her.

DISSOLVE:

X3. INT. CORAL HARBOUR. HOTEL. RECEPTION HALL. BOND

BOND walks across the reception hall to the PORTER's desk and collects his key.

X4. INT. HOTEL CORRIDOR. BOND

Looking along the empty corridor. BOND walks past the camera to the door of his room. He glances at the door and then walks on past to the door of the next room.

X5. INT. HOTEL CORRIDOR. BOND

BOND takes a second key out of his pocket and opens the door of the room next to his.

X6. INT. PAULA'S ROOM. BOND

BOND walks across the room to the connecting door to the next room. There is a case open on the bed, a case full of women's clothes. The cupboard next to the connecting door is open and full of dresses.

X7. INT. PAULA'S ROOM. BOND

BOND steadies himself and then opens the door quietly. He steps into the doorway and opens the door into his room.

239. INT. BOND'S ROOM. BOND

CLOSE SHOT of BOND.

239a. INT. BOND'S ROOM. BOND'S POV.

PAN round the room.

239b. INT. BOND'S ROOM. BOND

BOND walks into the room, crosses to his dressing table and flicks open the cover of a book, which is lying on the dressing table.

239c. INT. BOND'S ROOM. BOOK

Inside the book is a miniature tape recorder. The reels are turning and recording. BOND turns it to fast rewind and flicks it on. The reels turn fast in reverse and sound squeaks out from the speaker.

239d. INT. BOND'S ROOM. BOND

BOND sets the tape recorder to play-back and picks up his small, black attache case. The tape recorder plays back the sound of a door opening followed by it closing. BOND opens

239d. CTD.

the attache case after the usual ritual and takes out a silencer. He hears the sound of a cupboard door sliding back. BOND walks across to the main cupboard and looks for the hair he placed across the opening. It is gone.

239e. INT. BOND'S ROOM. BOND

BOND takes out his Walther from his shoulder holster and fixes the silencer on to it. He hears the sound of a door opening and, more distant, the sound of shower curtains being drawn. BOND glances at the door of the bathroom.

239f. INT. BOND'S POV.

The door of the bathroom is slightly open.

240. OMITTED

241. INT. BOND

BOND takes a step towards the bathroom. Knock on door from corridor. BOND puts gun in pocket of his robe, goes toward door.

242. EXT. CORRIDOR. MAN IN WHITE PANAMA SUIT AND HAT

With distinctive band, now clearly identified as FELIX LEITER. Door opens.

243. INT. BOND'S ROOM. BOND. LEITER

As LEITER comes in.

LEITER
(effusively)
How are you, Double- .....

Before he can finish, BOND hits him on the jaw. LEITER slumps. BOND catches him, sits him down in a convenient chair. LEITER shakes his head groggily as BOND pulls the Walther out of the waist-band of his trousers and makes towards the bathroom door.

244. INT. BATHROOM. BOND

Moving cautiously, gun levelled towards curtains, as he stops, reaches quickly in toward faucet, and turns it. Immediate cascade of hot water.

245. INT. BATHROOM. BEHIND CURTAINS

Instinctively, QUIST tries to get away from hot water, gets entangled with curtains, thrashes around in them.

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246. INT. BATHROOM. BOND

As QUIST's head appears through curtains, BOND clubs him over the head with the butt of his Walther. QUIST tumbles forward onto the bathroom floor, dropping his gun, and lies still, unconscious. BOND picks the gun up and walks out of the bathroom.

247. INT. BOND'S ROOM. BOND

BOND crosses to FELIX, who is coming to.

BOND
Felix, I'm sorry - you were just about to say 007.

LEITER
Hell of a way to treat the CIA.

BOND
All right then - a present.

BOND hands him QUIST's gun.

BOND
Unexpected guest.

BOND walks across to the dressing table and switches off the tape recorder and flicks back the cover of the book.

LEITER
You have to kill him?

BOND
(grinning)
Surely you know me better than that.

247a. INT. BOND'S ROOM. BOND

BOND walks across to the bathroom.

247b. INT. BATHROOM. BOND. QUIST

BOND picks up QUIST and drops his head under the cold tap of the bath. He turns on the tap and holds QUIST still as he struggles back to consciousness. BOND pulls QUIST upright and drags him into the main room.

247c. INT. HOTEL ROOM. LEITER. BOND. QUIST

LEITER stands up and raises the gun as BOND brings QUIST into the room.

247c. CTD.

BOND
(to QUIST)
You've seen everything you came to see, have you?

QUIST stares silently at BOND.

BOND
We'll assume you have.

BOND pushes QUIST across to the door.

BOND
You'd better get back to your friends and report. Tell them I'm after big fish..... little ones I throw back in the water.

BOND opens the door.

LEITER
What the hell!

BOND
Don't forget your gun.

BOND takes the gun from LEITER, takes out the clip and hands the empty gun to QUIST.

BOND
In case you've forgotten - the name is Bond - James Bond.

BOND shuts the door in his face.

247d. INT. HOTEL ROOM. LEITER

CLOSE SHOT of LEITER.

LEITER
What's the game?

CAMERA ANGLE WIDENS as BOND walks across to LEITER.

BOND
How's the chin?

LEITER
Who is he?

BOND
Could be a watchdog for a jealous boy-friend.

247d. CTD.

LEITER
I don't think!

BOND
Or maybe - the Opposition. I'll tell you about it. Some other time... We've got business to do.....

DISSOLVE:

248. EXT. PRINCE GEORGE'S WHARF. DAY

Native boats along wharf. Produce spread out. CUSTOMERS haggling with VENDORS. Liner visible across water. CAMERA MOVES WITH LEITER, HOLDS AT SHOP, lettered: PINDER'S. LEITER glances around, goes in.

249. EXT. STRAW MARKET. BOND

He has just bought a hat. He puts it on. CAMERA FOLLOWS HIM along wharf activity.

250. EXT. PINDER'S SHOP

BOND approaches, glances about, enters.

251. INT. PINDER'S

A SHIP'S CHANDLER'S SHOP. All sorts of marine equipment. PINDER, a rangy native with a bullet-head, is standing behind counter facing LEITER as BOND enters.

BOND
It's alright, Pinder. Felix Leiter, CIA. Pinder's our man down here.

252. CTD.

FELIX and PINDER shake hands.

PINDER
This way, gentlemen.

PINDER leads them to door at rear, opens it.

252. INT. STAIRCASE. PINDER. BOND. LEITER

They go down stairs, open door at bottom.

253. INT. STOREROOM

Stacked with merchandise. PAULA is sitting by a high-powered radio.

ANNOUNCER
(through static)
Big Ben actually did strike seven times at six p.m. this evening.

PINDER, BOND and LEITER walk into the storeroom and PAULA switches the set off.

PINDER
Message came in from London to say Big Ben struck seven times.

BOND
Stalling for time, I suppose.

Q'S VOICE
Double-07.

CAMERA ANGLE WIDENS to show Q, wearing shorts revealing hairy legs, a floppy flowered shirt, sandals and a straw hat, standing in improvised lab area.

BOND
Oh, no!

253a. (357) INT. STOREROOM. BOND. LEITER. Q.

BOND walks towards Q.

BOND
When did you get here?

Q.
If you hadn't been in such an al-mighty hurry to get out here, Double-07, I shouldn't be here at all!

2953a CONTD.

BOND
Major Boothroyd - Felix Leiter, CIA.

Q.
(as they shake hands)
How do you do?

BOND
What have you got for me? An Aston-Martin with water wings?

Q.
I find this business of equipping you in the field, on the run, as it were, most irregular, Double-O7.

Q. picks up a "wrist-watch."

Q.
This is a geiger-counter you may find useful - and unobtrusive.

BOND
(taking the watch)
Might come in handy.

Q.
The sweep-hand takes the radio-activity count It's waterproof.

BOND.
Shock-proof too?

Q.
Of course!

Q. picks up a camera.

Q.
This is something I want you to use with special care.

BOND.
Everything you give me...

Q
Is treated with equal contempt. Yes, I know. But this camera...

Q. gives him the camera.

is something we've just developed.

BOND
What does it do? Explode, burst into flames or play "God Save the Queen"?

Q.
It takes eight photos in rapid succession by pressing this button.

BOND.
Ah!

Q.
Hor — this camera is a geiger-counter.

BOND.
You could have fooled me.

Q.
Try to be a little less than your usual frivolous self, Double-07.

BOND takes the camera and inspects it.

Q.
Used underwater it registers radio-activity on the light metre - on these dials, by the usual clicks.

253a. CTD.

Q. picks up a short-barrelled gun with revolving drum.

Q.
Sub-aqua repeating gun. It fires explosive magnesium tracer-darts.

Q. puts the gun down and picks up a cigar-case-shaped object.

Q.
In the event an aqualung or rebreather is not immediately available....

Q. opens the object out and shows it to be a miniature breathing device.

Q.
You can use this device - for limited periods, of course - perhaps two minutes at a time.

BOND examines the breathing device.

Q.
It closes to a convenient pocket size. Now!

Q. leads the way to a table, where the aqualung is laid out.

Q.
On the aqualung itself. Forward-firing rockets.

He taps the tubes on the air cylinders.

BOND
I'll need to keep my head down.

Q.
It would be advisable - yes. The controls are set at the waist - hand controls.

Q. demonstrates the controls.

Q.
This provides an ink screen to the rear to cover your retreat.

As BOND and LEITER examine the aqualung Q. takes a cellophane-wrapped torpedo-shaped pill out of a box.

253b. (359). INSERT: PILL

Large, in Q.'s hand.

Q.
Finally, Double-07 - a recently developed, harmless radioactive device.....

253c. (360) INT. STOREROOM. BOND. Q. LEITER

BOND eyes pill.

Q.
which enables a special receiving unit to detect your position during a period of between four and six hours.

253d. (360a). INT. BOND

BOND
What am I supposed to do with it?

Q.'s VOICE
Obviously.....

253e. (360b). INT. Q. BOND

Q.
You -
(slight pause)
swallow it.

DISSOLVE:

X8. EXT. PALMYRA

QUIST's car drives up to the barrier which is set-up across the driveway up to the main house. QUIST winds down the window and looks at the GUARD, who nods. QUIST starts to drive up to the house.

X9. EXT. PALMYRA

The GUARD steps back into his small hut and picks up a telephone receiver.

X10. EXT. PALMYRA. TERRACE

PALMYRA is situated on the point of a small peninsula. Running along it is a seawall, with a beach and boathouse to the left,

X10. CTD.

and a small cave, not presently visible, to the right. A FRESH-WATER POOL is protected by a curved, slanting glass wind-break. POOLHOUSE, left of pool. GUESTHOUSE to the right. Beyond the POOL is the MAIN HOUSE, a handsome, one-storey modern building. To the right, the seawall curves round a SALT-WATER POOL. Grounds dotted with palm trees, tall hedges, exotic tropical bushes, potted fruit trees. A HOUSEBOY carries a telephone across to the terrace towards the SALT-WATER POOL.

The HOUSEBOY plugs the telephone in by a table on the terrace. VARGAS picks up the receiver, listens for a moment and puts the receiver down again. He walks towards the SALT-WATER POOL.

X11. EXT. PALMYRA. LARGO

On the far side of the pool, LARGO.

X12. EXT. PALMYRA. VARGAS. LARGO

VARGAS stands, waiting for LARGO to look up. LARGO is watching the sharks. He looks at VARGAS.

LARGO
Quist?

VARGAS nods.

LARGO
Bring him here.

VARGAS turns and walks away.

X13. EXT. PALMYRA. LARGO

CLOSE SHOT of LARGO

X14. EXT. PALMYRA. LARGO'S POV.

The SHARKS surge back and forwards across the pool.

LARGO
Gently, my friends. Gently.

X15. EXT. PALMYRA. QUIST

QUIST walks nervously across the terrace to LARGO. He stops some twenty feet away. LARGO beckons him forwards. VARGAS pushes his shoulder.

X16. EXT. PALMYRA. LARGO

LARGO walks forward to meet QUIST. CAMERA ANGLE WIDENS TO INCLUDE QUIST.

LARGO
What did you find?

QUIST
Nothing.

LARGO
You saw Bond?

QUIST
Yes.

LARGO
What happened?

QUIST doesn't answer. LARGO hits him hard in the face. The force of the blow makes him stagger back and VARGAS catches him. QUIST tries to break away, but VARGAS holds him.

LARGO
You let him get the better of you.

LARGO walks past QUIST and looks at VARGAS as he draws level. LARGO nods slightly. VARGAS pushes QUIST forward.

X17. EXT. PALMYRA. QUIST

QUIST
(frantic)
He was with a woman - she met him - at the airport.

X18. EXT. PALMYRA. QUIST'S POV.

Moving towards the edge of the SALT-WATER POOL.

QUIST'S VOICE
She is staying at his hotel. She has a room next to him.

X19. EXT. PALMYRA. LARGO

LARGO
We know of her.

X20. EXT. PALMYRA. QUIST. VARGAS

VARGAS moves QUIST, struggling violently, towards the SALT-WATER POOL.

X21. EXT. PALMYRA. QUIST'S POV:

Moving forward, tilting over the edge to look at the sharks.

X22. INT. PALMYRA. LARGO. DOMINIQUE

LARGO meets DOMINIQUE walking through the house, towards the terrace. DOMINIQUE is wearing a bikini, with a towel slung over her shoulder.

LARGO
My dear - how beautiful you look.

DOMINIQUE
Thank you.

LARGO takes hold of her arm as she walks past him.

LARGO
I've been so busy these last days,
I hardly seem to have seen you.
It must be so boring for you.

DOMINIQUE
I keep myself amused.

LARGO
So I believe.

DOMINIQUE
Can we talk later? I'm so hot -
I want to swim.

LARGO
Not just at the moment, my dear.

LARGO puts an arm round her shoulders. DOMINIQUE tries to shrug him off.

DOMINIQUE
(irritably)
I want to swim.

LARGO
I have a job for you.

DOMINIQUE looks at LARGO silently, then turns and walks with him away from the terrace.

DISSOLVE:

254. OMITTED

255. EXT. NASSAU. LONG SHOT. CAFE MARTINIQUE. NIGHT

CAMERA SHOOTING FROM BOW OF LAUNCH approaching and going under BRIDGE OVER CHANNEL leading to LAGOON. Boats anchored in lagoon. Across it, LANDING leading up to OUTDOOR CAFE and CASINO beyond it.

256. EXT. LAGOON. LAUNCH AT LANDING. BOND

Going up steps. He wears white jacket.

257. EXT. OUTDOOR CAFE. BOND

Walking past tables around paved dance floor, looking for DOMINO. COUPLES on floor, dancing, and seated at tables. They wear evening dress. There is an ORCHESTRA and GIRL SINGER. Festive-looking lanterns. All very posh. / BOND goes into Casino in B.G.

258. INT. CASINO. LOUNGE. BOND

Small room, beautifully appointed. Low, large black leather chairs, coffee tables. BOND crosses to door of GAMBLING ROOM, goes in.

259. INT. GAMBLING ROOM. BOND BESIDE CASHIER'S DESK

Near door. He looks around.

260. INT. ROOM. BOND'S POV.

Chemmy and roulette tables. PLAYERS, ONLOOKERS behind them. CAMERA HOLDS ON CHEMMY TABLE. DOMINO, in a low-cut gown, wearing a small diamond tiara, stands behind LARGO, in white jacket. He has the shoe. CROUPIER rakes counters to large stack before him. VARGAS unobtrusively in group standing behind players, watching.

261. INT. GAMBLING ROOM. CASHIER'S DESK. CASHIER. BOND

He takes notes from wallet.

BOND
(to CASHIER)
Five hundred pounds, please.

CASHIER takes notes, gives him counters. He saunters out of scene.

262. INT. CHEMMY TABLE. GROUP

LARGO tosses in counters.

CROUPIER
Un banco of two hundred pounds.
Faites vos jeux, Messieurs.

No one responds, evidently reluctant to buck LARGO's run.

BOND'S VOICE
Banco.

263. NEW ANGLE. TABLE. GROUP. INCLUDING BOND

Placing counters on table. LARGO merely glances at him. DOMINO gives no indication of recognising him.

GROUPIER
Le banco est fait.

LARGO slaps cards out of shoe. BOND glances at his.

BOND
Carte.
(gets another card, turns them up)
Eight.

LARGO gives himself another card, loses. CROUPIER flips counters to BOND.

LARGO
(shrugging, passing shoe to his right)
Someone has to lose.

BOND
(casually, but watching for LARGO's reaction)
Yes, I thought I saw a Spectre - standing at your shoulder.

LARGO
(caught off guard)
What do you mean?

BOND
(lightly)
The spectre of defeat. Your luck was due to turn.

263. CTD.

LARGO
We'll soon find out.
(to CHEF DE JEUX)
Any objection to raising the limit? Five hundred pounds?

CHEF DE JEUX
(looking around)
Messieurs?

Murmur of assent, except from MAN with shoe to LARGO's right.

MAN
(rising)
Too rich for my blood -

LARGO
(to CHEF DE JEUX)
Perhaps Mr. -

BOND
Bond, James Bond -

LARGO
Oh, yes - Mr. Bond. One of my associates spoke about you.

BOND
Nothing bad I hope?

LARGO
Would you like to take the shoe?

BOND
If you wish.

BOND sits down in vacated seat. DOMINO is now between him and LARGO. He tosses counters onto table.

CROUPIER
Un banco of five hundred pounds.

SEVERAL PLAYERS throw in counters, "Avec".

LARGO
Banco sole.

He tosses in counters. CROUPIER returns avec bets.

263. CTD.

BOND
(to LARGO)
Your spectre against mine.

LARGO
(outwardly good-humoured)
You wish to put the evil on me, eh?
We have a way to deal with that
where I come from -

He holds out his hand toward BOND, making a fork with first and little fingers. On his hand is a large ring, a carved death's head with octupus-like tentacles.

BOND
That might hex me. Let's see
what it does to the cards.

They play.

LARGO
Six -

BOND
Seven -

CROUPIER rakes BOND counters. LARGO's face darkens.

LARGO
(covering up)
I must find a new hex. Suive.

They play again.

LARGO
(turning up cards)
Eight -

BOND
(turning up his)
Nine.

Murmur around table as CROUPIER rakes counters to BOND.

263. CTD.

LARGO
Your system seems unbeatable, Mr. Bond.

CROUPIER
(to BOND)
Your banco, Monsieur.

BOND
I think I'll pass. This sort of thing can't last.
(to DOMINIQUE)
Mustn't press my luck.

LARGO
I must stay here and wait for the shoe to come round again. Just when I was going to take my niece for a drink.

BOND
I could give you a drink.

DOMINIQUE
If you've nothing better to do.

DOMINIQUE stands up.

LARGO
Perhaps my niece can discover your secret.

BOND tips CROUPIER and CHEF DE JEUX, pockets remaining counters, moves out of scene with DOMINO towards door to lounge. CAMERA HOLDS on LARGO and VARGAS standing behind him. LARGO's face is not pleasant.

264. EXT. OUTDOOR CAFE. BOND. DOMINO

Coming out from lounge. MAITRE DE escorts them to table. BAHAMIAN GIRL DANCER in B.G. doing Fire Dance.

265. EXT. TABLE. BOND. DOMINO. MAITRE DE

Waiting for BOND's order after he seats them.

BOND
Beluga caviar - Dom Perigon '55.

MAITRE DE exits. BOND glances towards GIRL grazing her body with flaming torches.

265. CTD.

BOND
Did he call you his niece?

DOMINIQUE
Yes. It sounds better than - what would you say? Mistress? Kept woman?

BOND
I wouldn't say anything like that. Where did you meet him?

DOMINIQUE
In Capri. I was there with my brother, Francois. Strange - I found Emilio attractive - then.

BOND
Does he live on board his yacht?

DOMINIQUE
No, he has a house on the island. Must we talk about him. I'd much rather dance.

They rise. CAMERA TRUCKS THEM ON TO DANCE FLOOR, FOLLOWS CLOSELY as they dance.

BOND
Where's your brother now?

DOMINIQUE
In England. You would like him. My trouble is I never meet anyone like him.

BOND
Only men like Largo - and myself.

DOMINIQUE
You're not like Largo.

BOND
What makes you say that?

269. CTD.

CAMERA GOES WITH THEM, HOLDS as they meet LARGO and VARGAS.

BOND
Your niece is a delightful dancer.

LARGO
Let me prove I am as good a loser as you are a winner, Mr. Bond. Come to lunch tomorrow - at Palmyra. I have a house.....

BOND
Thank you. Around noon?

LARGO nods, takes DOMINO's arm, leads her away. VARGAS follows. BOND looks after them. CAMERA PANS THEM TO LANDING where LAUNCH is waiting.

270. EXT. LANDING. DOMINO. LARGO. VARGAS

LARGO is still holding DOMINO's arm as they reach steps.

LARGO
You must tell me what Mr. Bond had to say.

DOMINO
He talked about you a little.

LARGO
Only a little?

DOMINO
He asked - would we sleep aboard tonight.

LARGO
Then we shall.

DOMINO gets into the launch. LARGO and VARGAS follow. BOATMAN starts launch away.

DISSOLVE:

271 - 291. OMITTED

292. INT. PINDER'S STOREROOM. BOND. LEITER. PINDER. NIGHT

LEITER and PINDER are helping BOND prepare for the underwater reconnaissance of the Disco Volante.

265. CTD.

DOMINIQUE
The way you hold me.

266. EXT. CASINO. VARGAS

VARGAS is standing near the door, watching them.

267. EXT. OUTDOOR CAFE. BOND. DOMINO

Dancing.

BOND
(after a moment)
How long will you be in Nassau?

DOMINO
A few more days. We sail the day after tomorrow.

BOND
(meeting her eyes)
We haven't much time.

DOMINO
(abruptly)
Emilio wants to leave.

BOND looks O.S.

268. LARGO. NOW WITH VARGAS. BOND'S POV.

Looking towards them.

269. EXT. OUTDOOR CAFE. BOND. DOMINO

BOND
Will you sleep aboard tonight?

DOMINO doesn't answer and BOND turns his head to look at her.

DOMINO
I hoped you would not be so obvious.

BOND
When you don't have much time, you have to be obvious.

DOMINO
We do not sleep aboard.

292. CTD.

PINDER
The Disco Volante is in the harbour, lying off the casino channel.

BOND
Anything more from London?

PINDER
Zero hour is 0700 on the 25th.

LEITER
Fifty-five hours from now.

BOND takes a swig from brandy bottle.

293. INT. PASSAGEWAY

Short, low-timbered tunnel. PINDER, BOND and LEITER walk down it, go out door at end.

294. EXT. UNDER WHARF

PINDER, BOND, LEITER emerge from door. Rowboat tied up outside it. In the boat more underwater equipment, aqualung, helmet, fins, etc. PINDER and BOND get in. LEITER steadies the boat and then climbs in after them. PINDER pushes off, rows with oars wrapped in burlap. Boat moves away under wharf.

295. EXT. WHARF. PINDER. LEITER. BOND

Rowboat comes out from under wharf between two fishing smacks; CAMERA FOLLOWS IT as PINDER turns along line of other boats tied up at wharf.

DISSOLVE:

296. EXT. HARBOUR. CATAMARAN. NIGHT

With Disco Volante in B.G. No one visible on deck.

297. EXT. ROWBOAT. BOND. PINDER

Approaching catamaran, which screens it from yacht.

297. CTD.

LEITER
Don't stop to pick up any mermaids.

BOND
Rendezvous here -

He goes over side. PINDER rows boat away from catamaran.

298. EXT. SURFACE. BUBBLES

Indicating BOND's course.

299. UNDERWATER SHOT. BOND

Swimming. He turns on lamp.

300. EXT. DISCO VOLANTE

Catamaran in B.G.

301. UNDERWATER SHOT. HULL OF DISCO. NEAR PROW

From BOND'S POV. as he approaches it.

302. UNDERWATER SHOT. BOND

Moving along bow, checking counter on wrist.

303. INSERT: DIAL

No radioactivity.

304. UNDERWATER SHOT. PANEL TO SECRET HOLD

BOND approaching it. He stops, examines panel, runs his hand along frame.

305. INT. PILOT HOUSE. CLOSE SHOT. ALARM SCREEN

Lighting up as buzzer sounds. On screen outline of hull with red arrow flashing, indicating location of panel. CAMERA PULLS BACK. JANNI, in Engineer's seat, rouses, pushes button on panel. O.S. ALARM BELLS. Below alarm screen is a larger one for underwater TV, not yet activated, and a remote control unit to operate TV camera in hull.

306. UNDERWATER SHOT. BOND

Still examining panel. SPEAR FROM CO2 GUN hits beside him, sticks into hull. BOND turns, looks O.S.

306. CTD.

CAMERA ANGLE WIDENS TO INCLUDE UNDERWATER GUARD, in B.G., thrusting another spear into barrel. BOND dives as GUARD fires again. BOND pulls out his knife, circles GUARD who also draws knife.

307. INT. DISCO. PILOT HOUSE. JANNI

LARGO and VARGAS hurry in.

LARGO
Turn the lights on!

JANNI throws switch.

308. UNDERWATER SHOT. BOND. UNDERWATER GUARD

Bright underwater lights as BOND feints with knife, then slashes up, ripping GUARD's suit.

309. INT. PILOT HOUSE

LARGO turns on TV. CAMERA COMES IN ON TV SCREEN. Picture fades in. LARGO turns knob of remote control to pan picture till it picks up BOND and GUARD, striking at BOND with knife. BOND catches his wrist with free hand. GUARD knees BOND who doubles up, dropping his knife. GUARD stabs at him again. BOND twists away. GUARD follows. LARGO pans to keep them on screen.

310. UNDERWATER SHOT. BOND. GUARD

BOND dives, twists, comes up behind GUARD, throws one arm around his neck, claws at GUARD's mask with the other. GUARD struggles desperately. BOND rips off GUARD's mask, drops it. GUARD's struggles gradually cease. BOND releases him. BODY sinks out of scene.

311. INT. PILOT HOUSE

GROUP around screen.

LARGO
Grenades!

LARGO hurries out, JANNI behind him. VARGAS stops at chest, takes out box of grenades, follows them.

312. UNDERWATER SHOT. BOND

At bottom, looking for knife. He finds one, puts it in belt.

313. EXT. DISCO. DECK. LARGO. JANNI

Reaching rail, looking down. VARGAS points.

314. EXT. SURFACE. BUBBLES FROM THEIR POV.

Indicating BOND's course away from hull.

315. EXT. DECK. LARGO. JANNI

VARGAS joins them, sees bubbles, pulls grenade pin, drops it over side.

316. UNDERWATER SHOT. GRENADE

Sinking, CAMERA FOLLOWING IT DOWN.

317. UNDERWATER SHOT. BOND

Grenade explodes above him, stunning him. He drifts near bottom. Second grenade explodes near him.

318. EXT. DISCO. DECK. GROUP

OTHER SPECTRES joining LARGO, JANNI, VARGAS.

LARGO
The launch!

He remains at rail as JANNI, VARGAS, OTHERS run out of scene. DOMINO, in robe, appears behind LARGO.

DOMINO
What's happening?

LARGO
(sharply)
Get back below!

Bewildered, she turns to obey.

319. UNDERWATER SHOT. BOND

Reviving.

320. EXT. DISCO. LAUNCH

VARGAS, JANNI, and SPECTRE go down ladder, get into launch.

321. UNDERWATER SHOT. BOND

Swimming away from yacht.

321a. ROWBOAT. FINDER. LEITER

LEITER
He's going the wrong way!

322. EXT. SURFACE. BUBBLES

Revealing his progress.

323. EXT. DISCO. LAUNCH. JANNI. VARGAS. DRIVER

Leaving yacht, following bubbles.

324. UNDERWATER SHOT. BOND

Swimming desperately.

325. EXT. TRAVEL SHOT. LAUNCH

Overtaking bubbles.

326. EXT. CATAMARAN

Bubbles approaching it.

327. UNDERWATER SHOT. BOND

Exhaustedly swimming under catamaran between floats.

328. EXT. LAUNCH

Heading for space between floats.

329. EXT. CATAMARAN. BETWEEN FLOATS

Splintering metallic sound as launch roars through between floats. CAMERA COMES IN CLOSE TO SURFACE. BOND's tank floats up as though he had been hit by launch. A moment later he surfaces, takes off mask, smashes it against side of float, hooks it onto tank, slips out of harness, slashes harness with knife.

330. EXT. LAUNCH

Circling to come back through floats of catamaran.

330a. EXT. ROWBOAT. LEITER. PINDER

PINDER
Did they get him?

331. EXT. CATAMARAN. BETWEEN FLOATS. BOND

Sound of launch returning. He takes deep breath, submerges just before launch starts back between floats, this time slowly. JANNI spots tangled gear, leans over side, pulls it into launch. Launch continues on out from under catamaran.

331a. UNDERWATER SHOT. BOND

Lungs almost bursting as he holds breath, then surfaces.

332. EXT. CATAMARAN. BOND

Clinging to side of float, gasping.

333. EXT. LAUNCH. VARGAS. JANNI. DRIVER

As launch starts away from catamaran towards Disco Volante.

JANNI
(examining gear and smashed mask)
Props got him.

VARGAS
Circle round.

CAMERA PANS LAUNCH AWAY.

334. EXT. CATAMARAN. BOND

BOND swims out from under floats, away from yacht. CAMERA follows him out from under catamaran. He swims towards the beach.

X23. EXT. BEACH. BOND

BOND struggles ashore on his knees and drags himself out of the water on to the beach.

X24. EXT. BEACH. BOND

Gasping, BOND slumps for a moment and then, with the sound of the launch drifting across the water to him, BOND pushes himself up on to his knees and then, he stands up.

DISSOLVE:

334a. (398). EXT. HIGHWAY. BOND. NIGHT

Trudging wearily along, BOND hears the sound of a car approaching. He assumes hitch-hiker's thumb appeal. HEADLIGHTS, growing brighter. SLEEK SPORTS CAR, top up, slows down, stops beside him. DRIVER opens car door for him. BOND gets in.

334b. (399). INT. CAR. BOND. (PROCESS) (old p.98)

Closing door.

BOND
Thanks. You just about saved my life.

CAMERA ANGLE WIDENS TO INCLUDE DRIVER. It is FIONA KELLY. She wears a chic cocktail dress. On her hand is a ring like LARGO's.

BOND
My outboard capsized. I had to swim ashore. How far are you going?

FIONA
Nassau.

BOND
I am in luck. Instead of a miserable hike, I get to ride with the best-looking girl I've seen on the island.

FIONA rams the car into gear.

334c. (399a). EXT. HIGHWAY

The car leaps forward, crashes through the gears and sweeps round the corner.

334d. (399b). INT. CAR. BOND. FIONA. (PROCESS)

BOND
(calmly)
My name's Bond. James Bond.

FIONA
Fiona Kelly.

She changes down.

334e. (399c). EXT. HIGHWAY

The car surges away down the road.

334f. (399d). EXT. HIGHWAY

TWO BAHAMIANS standing at the side of the road watch the car, wide-eyed.

334g. (399e). INT. CAR. BOND

Just the slightest expression of dismay on BOND's face.

334h. (399f). EXT. HIGHWAY

SWING with the car as it drives towards the barrier leading into PALMYRA.

334. i. (399g). INT. CAR. BOND. (PROCESS)

BOND sits forward.

334j. (399h). EXT. BARRIER

Car drives fast towards it and then, at the last moment, slides into a right-angle turn and away down a side road.

334k. (399.i) EXT. BARRIER

The SPECTRE GUARD stares after the car.

334L. (399j). INT. CAR. BOND. FIONA. (PROCESS)

BOND
One thing about women drivers. They always know where they're going.

334m. (399k). EXT. HIGHWAY

The car drives very quickly through a small village.

334n (399L). EXT. HIGHWAY

A group of startled BAHAMIAN FACES.

334.o. (399m). INT. CAR. FIONA. (PROCESS)

FIONA is concentrating, the tip of her tongue just showing between her lips.

334p. (399n). EXT. NASSAU

The car sweeps into the town and slides round a corner.

334q. (399.o). EXT. NASSAU

The car drives fast through the turn and drives up to the Coral Harbour Hotel.

334r. (399p.) INT. CAR. BOND. FIONA. (PROCESS)

FIONA looks at BOND.

FIONA
Well, this is my hotel.

BOND
Mine too.

334r. (399b). CTD.

FIONA
What a coincidence.

BOND
How convenient.

BOND opens the door.

FIONA
Mr. Bond - I hope I didn't make you nervous?

BOND
Well, you know - I'm such a nervous passenger.

FIONA
Some men don't like being driven.

BOND
Some men don't like being taken for a ride.

334s. (399c). EXT. CORAL HARBOUR HOTEL. BOND

BOND shuts the door of the car and walks across to the hotel.

DISSOLVE:

334t. (254). INT. LONDON. CONFERENCE ROOM. HOME SECRETARY. AIR MARSHAL. M. DAY

The many MEN in the Conference Room are grouped around a tape recorder, some of them standing, the HOME SECRETARY AND AIRMARSHAL sitting.

BLOFELD'S VOICE
.... a container will be dropped off the coast of Burma in the Mergui Archipelago.....

A MAN refers to the exact location on the map as it is detailed.

BLOFELD'S VOICE
Latitude 13 degrees North, Longitude 97 degrees east, at 07.00 hours March 24th.

334t. (254) CTD.

There is a sharp intake of breath among the MEN listening.

BLOFELD'S VOICE
The container will hold blue-white flawless diamonds, between three and eight carats, the total value to be no less than £100,000,000 - present market price. After we have recovered the container and verified the contents, we will inform you on a frequency of 7 megacycles....

The HOME SECRETARY glances at his assistant, KENNISTON, who is making notes, briskly.

BLOFELD'S VOICE
..... where the atomic weapons may be recovered.

The VOICE stops and the recorder spirs on silently. M. steps forward and switches it off.

HOME SECRETARY
Get on to De Beers at once.

KENNISTON
Yes, sir.

The HOME SECRETARY stands up.

HOME SECRETARY
Gentlemen - either we find those bombs, or I'm very much afraid we shall have to pay their price.

M.
I had a signal this morning, sir - from Double-07 in Nassau.

HOME SECRETARY
What's he got to report?

M.
One or two things might interest us - anyway, things seem to be hotting up.

KENNISTON
Sir.

334t. (254) CTD.

HOME SECRETARY
Yes - what is it?

KENNISTON
De. Beers, sir. They're pretty pessimistic about making up the consignment of diamonds in time.

HOME SECRETARY
Are they!

The HOME SECRETARY walks across and takes the phone.

HOME SECRETARY (ctd.)
I'll speak to them.
(into phone)
I am not asking for an opinion. I am telling you what must be done. Do you understand? And in something less than forty-eight hours.

335 - 339. OMITTED

X24A. INT. FINDER'S STORE. BOND. LEITER. FINDER. PAULA

CLOSE SHOT OF A FILM STRIP as it is pulled out of developing liquid and across an infra-red light. PULL BACK between FINDER and BOND. FINDER is developing the film strip. watched by BOND and LEITER.

BOND.
Here it is. See? The underwater hatch.

LEITER.
Yeah, I see it. So?

BOND.
That's the way they took the bombs aboard.

LEITER.
Hey!

BOND.
And no one saw them.
(to Paula)
Bring the dry prints to the hotel. Right? Come on Felix

LEITER
Where?

X 24a CONT.

BOND
If they've an underwater hatch -
the whole operation was underwater.
So - that's where we'll look for
the 'plane. Right?

340. AERIAL SHOT. EXT. HELICOPTER IN FLIGHT. DAY

Over water. Small islands in B.G.

341. INT. HELICOPTER. COCKPIT. BOND. LEITER. (PROCESS)

LEITER at controls. BOND looking over side with glasses. He shakes his head and studies map on his lap.

342. INSERT: MAP

Red crayon circle enclosing area within 250 miles radius from Nassau.

343. INT. COCKPIT. LEITER. BOND (PROCESS)

Looking over the side again.

344. WATER SHOT

Clear blue-green water surrounding lush tropical islands.

345. INT. COCKPIT. LEITER. BOND (PROCESS)

345. CTD.

LEITER
The Air Force combed an area of 250 miles out from Nassau.

BOND
So - the plane has to be that far away.

LEITER
At least.

BOND
Another thing - the underwater hatch on the Disco Volante. The bombs could have been taken aboard - shipped away....

LEITER
(interrupting)
Not by the Disco Volante. Harbour Control says she was out that night - but only six hours.

BOND
(fed-up)
And she couldn't make 500 miles in that time.

LEITER
'Bout ninety miles is her limit - for six hours - there and back.

BOND looks down at the sea again.

346. WHAT HE SEES

Blue water, islands.

347. INT. COCKPIT. BOND. LEITER. (PROCESS)

BOND
Let's get back to Nassau. We've spent enough time up here.

LEITER
Time is something we don't have to waste.

DISSOLVE:

348. AERIAL SHOT. HELICOPTER. IN FLIGHT. DAY

Along the coast of New Providence.

349. INT. COCKPIT. LEITER. BOND. (PROCESS)

BOND
(looking through glasses)
There's Largo's place.

350. EXT. LONG SHOT. PALMYRA FROM THE AIR. BOND'S POV.

Disco Volante anchored off-shore again.

BOND
My next port of call.

X25. EXT. PALMYRA. LARGO. FIONA

LARGO lifts a rifle and calls for a clay pigeon to be released. He steadies and fires. The clay pigeon shatters.

LARGO
Of course they are watching us,
my dear.

He calls for another clay pigeon. He aims and hits it.

LARGO
What else have they to do?

LARGO looks round at FIONA. CAMERA ANGLE VARIES AS FIONA STEPS UP TO SHOOT.

LARGO
They can only hope we shall make a
mistake - before their time runs out.

FIONA calls and shoots. She calls again and shoots again. Both times she shatters the target.

FIONA
If you had succeeded in killing
Bond last night....

LARGO
That was unfortunate - agreed.
A misunderstanding.

LARGO calls and shoots. He shatters the target.

X25. CTD.

FIONA
Was it?

LARGO
Of course.

FIONA
Are you sure....

LARGO
(interrupting)
My dear - surely this can wait a moment?

LARGO calls and shoots. He shatters the target.

FIONA
You would like Bond dead.

LARGO
Yes.

FIONA
Because he tries to make love to your woman?

LARGO
Because he is Bond - and should be killed.

FIONA
When the time is right - he will be killed.

FIONA calls and shatters the target.

FIONA
I shall kill him.

FIONA calls and shatters the target.

LARGO
Sometimes, my dear.....

LARGO cradles FIONA's face in one of his hands. She does not move away from him. She does not react at all.

LARGO
I think you forget - I found you. I made you.

X25. CTD.

There is a splash from the pool behind LARGO and FIONA. LARGO glances round.

X26. WHAT HE SEES

DOMINO swims briskly across the pool.

FIONA'S VOICE
That woman should not be here, Largo. It is dangerous.

X27. PALMYRA. LARGO

LARGO
To the fearful - all things seem - dangerous.

He calls and fires. Calls again and fires again. Both times he shatters the targets.

X28. PALMYRA. LARGO. FIONA

FIONA
There is no room for mistakes. No place for - personal indulgence.

LARGO
When there are mistakes, my dear - then I will listen to you.

He gestures her to shoot. FIONA calls and fires. Calls again and fires. Both times she hits the target.

FIONA
If Bond had died last night - as a result of your "misunderstanding" - his Government would know for a certainty the bombs are here.

X29. PALMYRA. LARGO

LARGO
Fortunately, however - he did not die.

LARGO calls viciously and fires. He hits the target. He calls again, fires and hits the target.

DISSOLVE:

X30. EXT. AIRPORT. WIDGEON

The Widgeon taxis to a halt at the end of the runway.

X31. INT. COCKPIT. LEITER. BOND

LEITER
You're taking an awful chance, James - going to Palmyra.

BOND
He's expecting me, isn't he?

LEITER
That's what I mean!

X32. EXT. AIRPORT. WIDGEON

BOND drops to the ground and starts to walk away from the plane.

DISSOLVE:

X33. EXT. PALMYRA. LARGO. FIONA

FIONA
What do you intend doing with the man Quist?

LARGO puts the rifle away in a rack.

LARGO
He has already been punished.

FIONA
He was acting on your orders?

LARGO
Naturally.

LARGO takes FIONA's gun.

FIONA
Perhaps the wrong man was punished?

A telephone rings in the house and LARGO walks away from FIONA, still carrying the rifle.

X34. PALMYRA. FIONA

FIONA turns and looks at the pool.

X35. WHAT SHE SEES

DOMINO lifts herself out of the pool. She sees FIONA and looks at her, coldly.

X36. PALMYRA. FIONA

FIONA stares back at DOMINO.

LARGO'S VOICE
Fiona, my dear.

FIONA turns.

X37. PALMYRA. LARGO. FIONA

LARGO is standing just outside the house. FIONA walks across to him.

LARGO
Tell me, my dear - is the time right?

FIONA
What are you talking about?

LARGO
Bond. He is here.

LARGO suddenly throws the rifle at FIONA, who catches it neatly.

LARGO
He has accepted my invitation.

X38. PALMYRA

BOND gets out of his car in front of the house. He turns and walks towards the main house, glancing at FIONA's, which is parked among several others.

X39. EXT. PALMYRA. BOND'S POV.

Track round the car.

X40. EXT. PALMYRA. BOND

CLOSE SHOT of BOND, looking at the car. PULL BACK and watch him walk away towards the main house.

350a. (272). EXT. PALMYRA. BOND. HOUSEBOY

The HOUSEBOY escorts BOND towards FRESH-WATER POOL, where DOMINO is swimming lazily. JANNI, in trunks, is inflating a rubber raft. VARGAS is sunning himself on a mattress in the B.G. DOMINO sees BOND approaching and swims towards him.

BOND
(stopping beside pool)
Hello there.

350b. (273). EXT. PALMYRA. VARGAS

VARGAS sits up abruptly.

BOND'S VOICE
That pool looks particularly inviting.

VARGAS looks at JANNI.

350c. (274). EXT. PALMYRA. VARGAS' POV.

Looking past BOND and DOMINO, who is climbing out of the pool, at JANNI, who has stopped pumping and is staring at BOND.

BOND
I hope you'll ask me to join you?

DOMINO
Later. I've had enough just now.

BOND picks up a large towel.

350d. (274a). EXT. PALMYRA. BOND. DOMINO

BOND
Allow me.

He starts to dry her.

LARGO'S VOICE
Welcome to Palmyra, Mr. Bond.

350e. (274b). EXT. PALMYRA. LARGO

LARGO reaches to shake hands with BOND. He is holding FIONA's rifle loosely in his left hand.

350e. (274b). CTD.

BOND
(turning)
My pleasure.

They shake hands. LARGO squeezes hard. BOND covers wince and gives pressure for pressure.

LARGO
(smiling)
I like a man with a strong grip.

BOND
Yours is undeniably - forceful.

LARGO
(laughing)
Not like a spectre?

LARGO indicates the other MEN.

LARGO
Mr. Janni - and Mr. Vargas.

BOND glances briefly at the TWO MEN.

BOND
Gentlemen.

350f. (274c). EXT. PALMYRA. JANNI

He has still not recovered from the shock of BOND's entrance.

LARGO'S VOICE
I think you met Mr. Vargas last night.

350g. (274d). EXT. PALMYRA. VARGAS

He stands up slowly to his full height.

350h. (274e). EXT. PALMYRA. BOND

BOND
Yes - I believe I did.

LARGO'S VOICE
Rum Collins, Mr. Bond?

BOND glances humorously at his geiger-counter watch.

BOND
Yes - it's about that time of day

350.i. (275). INSERT: DIAL OF WATCH

Registering no radioactivity.

350j. (276). EXT. POOL. GROUP

ALL but VARGAS take drinks.

LARGO
Vargas does not drink. He does not smoke. He does not make love.

BOND glances at VARGAS and finds himself being watched.

LARGO
What do you do, Vargas?

VARGAS merely grunts enigmatically.

LARGO
Every man has his passion. Mine is fishing. What is yours, Mr. Bond?

BOND
I'm not a passionate man.

BOND looks directly at DOMINO, who has stretched herself luxuriously on a reclining chair.

DOMINO
I think it's time I went to change.

LARGO
(calmly)
You must let me show you round.

BOND
I'd like that.

LARGO
I thought you might.

BOND turns to speak to DOMINO.

350k. (277). EXT. PALMYRA. DOMINO

BOND
You'll excuse us?

DOMINO
Of course.

350L. (278). EXT. PALMYRA

A shot and a clay pigeon shatters.

350m. (279). EXT. PALMYRA. LARGO

Grim-faced, he fires again. CAMERA ANGLE widens to include BOND as LARGO turns to face him. BOND is holding a rifle with seeming unease.

LARGO
What could be easier?

BOND
Hmm.

BOND turns and looks down the range.

BOND
(casually)
Perhaps you'll call for me?

BOND lifts the rifle. LARGO waits a moment after BOND is ready and then calls very quickly, twice in succession. BOND hits both targets.

BOND
I see what you mean.

350n. (280). EXT. PALMYRA. BOND. LARGO

LARGO steps up and calls. He fires and hits the target. He calls a second time and hits the target.

BOND
I hope I haven't interrupted anything.

LARGO
What do you mean?

BOND
I thought perhaps you had another visitor?

LARGO
No.

BOND calls and fires. He hits the target. He calls and fires and hits the target. He calls three more times, fires and each time hits the target.

350n. (280). CTD.

BOND
I must have been mistaken.

350.o. (281). PALMYRA. BOND

BOND turns and holds out the rifle.

LARGO'S VOICE
We also have a salt-water pool.

350n. (289). EXT. SALT-WATER POOL

Looking down into the pool as the sharks surge back and forth across it. LIFT and look across the pool at LARGO AND BOND.

LARGO
I collect the big game fish for various marine institutions. Magnificent creatures.

BOND
Charming.

LARGO
The notorious Golden Grotto sharks. The most savage - the most dangerous!

LARGO smiles at BOND.

LARGO
They know it is time for them to be fed.

BOND
Who's on the menu today?

BOND turns and walks away.

350q. (290). EXT. PALMYRA. BOND

SWING with BOND as he walks carefully round the edge of the SALT-WATER POOL to the seawall.

BOND
Is that yours?

BOND points across the seawall to the Disco Volante, visible off-shore.

350c. (290). CTD.

LARGO'S VOICE
The Disco Volante. Yes - I'm very proud of her.

BOND turns and looks across the SALT-WATER POOL at LARGO.

350r. (290a). EXT PALMYRA. BOND'S POV.

LARGO is standing on the opposite side of the SALT-WATER POOL. The sharks surge round the pool between the TWO MEN.

BOND'S VOICE
She's a beauty. How fast can she go?

LARGO
Fifteen knots. Perhaps you would like to see over her?

350s. (290b). EXT. PALMYRA. LARGO'S POV.

BOND
Well, yes I would. Very much.

LARGO
I shall arrange it.

DOMINO'S VOICE
Emilio.

350t. (290c). EXT. PALMYRA. LARGO. DOMINO

DOMINO walks up to LARGO, at the edge of the pool.

DOMINO
Lunch is ready.

LARGO
Thank you, my dear.

DOMINO glances momentarily, with disgust, into the pool and then walks on towards BOND. SWING with her.

DOMINO
Come along, Mr. Bond. The fish chowder smells delicious.

350.u. (290d). EXT. PALMYRA. LARGO

LARGO
Domino, my dear - I wonder - if you have nothing important to do this afternoon....

350v. (290e). EXT. PALMYRA. DOMINO. BOND

LARGO'S VOICE
Mr. Bond would like to inspect the Disco Volante - from the inside.

DOMINO glances up at BOND.

LARGO'S VOICE
Perhaps you would take him?

DOMINO
Of course.

350w. (290f). PALMYRA. LARGO

LARGO
We can all meet at the Junkanoo later. You will be my guest to-night, Mr. Bond?

350x. (290g). PALMYRA. BOND

BOND
You're very kind.

PULL BACK as DOMINO leads BOND forward.

LARGO'S VOICE
It will be my pleasure.

DOMINO stops beside LARGO.

LARGO
Go along, my dear - I'll join you in a few minutes. My friends are hungry too.

BOND and DOMINO move out of scene along seawall. CAMERA ANGLE WIDENS TO INCLUDE LARGE WICKER BASKET which LARGO opens, revealing great chunks of bloody meat. He hurls chunks viciously in among sharks, who fight for them. Gradually LARGO grows calmer.

350v. (291). EXT. PALMYRA. SALT-WATER POOL

The sharks tear the meat to pieces.

DISSOLVE:

X41. EXT. DISCO VOLANTE. LAUNCH

The launch stops beside the DISCO VOLANTE. DOMINO and BOND go aboard.

X42. EXT. DISCO VOLANTE. DECK

The CAPTAIN meets them as they come on to the deck and salutes.

CAPTAIN
Mr. Largo warned me to expect you.

The CAPTAIN indicates that they should walk ahead of him.

BOND
Please go first. You can tell me when to duck my head.

CAPTAIN
As you wish. Follow me.

The CAPTAIN turns away. DOMINO follows him and BOND glances briefly at the face of his watch.

X43. INSERT: WATCH FACE

The watch indicates no radio activity.

X44. INT. DISCO VOLANTE. ENGINE ROOM. CAPTAIN. BOND. DOMINO

LONG SHOT across the engine room looking at the CAPTAIN as he gestures at the massive twin diesels. DOMINO is plainly bored. BOND seems to be listening intently.

X45. INSERT: WATCH FACE

The watch indicates no radio activity.

X46. INT. DISCO VOLANTE. DOMINO

DOMINO is looking puzzled, even slightly annoyed.

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X47. INT. DISCO VOLANTE. CAPTAIN. BOND. DOMINO

The CAPTAIN and BOND are standing in the radio room. DOMINO is standing in the doorway.

BOND
What do you carry? The usual Marconi short and long waves, I suppose? Can I have a look? Radio has always fascinated me.

CAPTAIN
I'm sorry, sir. Perhaps another time. At the moment I have to keep the operator listening in to Met. reports.

BOND
Ah. Well, then - another time.

BOND glances briefly at his watch.

X48. INSERT: WATCH FACE

The watch indicates no radio activity.

X49. EXT. DISCO VOLANTE. CAPTAIN. BOND. DOMINO

The CAPTAIN, BOND and DOMINO are standing on the after-deck of the DISCO VOLANTE, beside a little two-seater amphibian craft.

CAPTAIN
The ballast problem is important with these ships. When the bows come up the fuel shifts forward.

BOND glances down at his watch.

DOMINO
(sharply)
I'm afraid we're keeping Mr. Bond from something important.

BOND
(calmly)
No. Please - go on.

BOND smiles amiably at DOMINO.

CAPTAIN
(embarrassed)
Well - er - we have big lateral tanks to correct - these things.

X49. CTD.

DOMINO turns away from the men.

BOND
Well, thank you, Captain.

X50. EXT. DISCO VOLANTE. DOMINO

DOMINO leans on the rail and looks across the water.

BOND'S VOICE
It's been most instructive.

CAPTAIN'S VOICE
Not at all, sir. It's been a pleasure.

DOMINO glances round as BOND walks across the deck to her.

DOMINO
I don't believe you heard a word he said.

BOND
On the contrary.

DOMINO
You never stopped looking at your watch.

BOND
I'm a clock watcher.

DOMINO
I think you've got a date!

BOND
No. You could call it - a previous engagement?

DISSOLVE:

X51. INT. PAULA'S ROOM. PAULA

PAULA is sitting in a chair by the window of the room, smoking a cigarette. The door adjoining the next room is open. PAULA looks up when she hears a key pushed into the lock of the next room's door. As she stands up, she glances at her watch and frowns slightly. She walks across to the door and pulls it wide.

PAULA

X52. INT. HOTEL. BOND'S ROOM. FIONA

FIONA is standing in the doorway of BOND's room, swinging the key easily in her hand.

FIONA
Hullo.

PAULA
Oh. Er - hullo.

FIONA
Obviously, Mr. Bond has a high opinion of himself.

PAULA
(puzzled)
Opinion - er - high.....

FIONA
He has a date with me too!

PAULA hears a knock on the door of her room.

PAULA
Excuse me.

PAULA pulls the connecting door shut and walks quickly across to the door of her room. She opens it and VARGAS steps into the doorway. PAULA opens her mouth to speak and he clamps a large hand across her lips and clasps the flesh round her mouth cruelly. He half-carries her into the room and kicks the door shut behind him.

FIONA'S VOICE
Quietly.

X53. INT. HOTEL. PAULA'S ROOM. FIONA

FIONA is standing in the doorway of BOND's room. She gestures to JANNI, who is standing behind her. He walks quickly past and assists VARGAS as PAULA begins to struggle violently.

X54. INT. HOTEL. PAULA'S ROOM. PAULA. VARGAS. JANNI

PAULA bites hard into VARGAS's hand and momentarily, he lets go of her face. PAULA opens her mouth to scream, but JANNI hits her hard before she can.

X55. INT. HOTEL. PAULA'S ROOM. FIONA

FIONA smiles.

DISSOLVE:

X55. INT. HOTEL. PAUL'S ROOM. FIONA

FIONA smiles. She walks across to the writing table and picks up an envelope. She looks round as she hears the SOUND of another slap.

FIONA
No. Wait.

X55A. INT. PAULA'S ROOM. PAULA. VARGAS

PAULA slumps in VARGAS'S grip. PULL BACK TO INCLUDE FIONA as she walks across to PAULA. She pushes the photographs towards PAULA's face.

FIONA
Tell me about these.

PAULA lifts her head and looks silently at FIONA

FIONA
You will tell me. Now - maybe later - but you will tell me.

THE TWO WOMEN stare at each other. FIONA laughs

DISSOLVE:

X56. EXT. NASSAU. JUNKANOO. EVENING

The JUNKANOO procession in full flood down the main street.

X57. EXT. NASSAU. JUNKANOO. NEW ANGLE

In amongst the CROWDS lining the streets watching the processica.

X58. EXT. NASSAU. JUNKANOO. EVENING. NEW ANGLE

Swirling with the procession down the centre of the street.

X59. EXT. NASSAU. JUNKANOO. NEW ANGLE

In amongst the CROWDS lining the streets watching the procession. Through the procession, across the street, DOMINO and BOND are sitting on a balcony, looking down at the procession. ZOOM in towards them.

X60. EXT. BALCONY. BOND. DOMINO

DOMINO is sitting forward, looking down at the procession. BOND is sitting back, looking worried.

BOND
I think maybe we've been stood up.

DOMINO
If you look at your watch just once again, Mr. Bond....

DOMINO turns her head and looks over her shoulder at BOND.

DOMINO
.... I shall scream so loudly, the entire procession will come to a standstill!

BOND
Largo did say he'd meet us here, didn't he?

DOMINO
He will be here. Do not worry.

DOMINO turns away again and looks down into the street. BOND looks at his watch.

X61. EXT. BALCONY. DOMINO

DOMINO
Strange - I think that man's waving at you.

BOND'S VOICE
Surely not!

BOND leans forward, looking over her shoulder.

X62. EXT. BALCONY. BOND'S POV.

Looking down into the street. LEITER is standing on the corner of the pavement, looking up at the balcony. ZOOM down quickly towards his anxious face.

DOMINO'S VOICE
Oh, yes. I'm sure.

DOMINO laughs.

X63. EXT. BALCONY. DOMINO

DOMINO turns to look over her shoulder.

DOMINO
(laughing)
Your "previous engagement"?

X64. EXT. BALCONY. DOMINO'S POV.

The balcony is empty and BOND has gone.

DOMINO'S VOICE
Mr. Bond!

X65. INT. STAIRCASE. BOND

Looking up a flight of stairs as BOND swings himself round the turn of the bannisters and hurtles down.

X66. INT. RECEPTION HALL. BOND. LEITER.

BOND walks quickly across the crowded hall to meet LEITER. ZOOM in towards them.

X67. INT. RECEPTION HALL. BOND. LEITER

LEITER
(urgently)
Paula's gone.

X67. CTD.

BOND
Gone?

LEITER
She's checked out of the hotel.

BOND
Stay with Domino. Watch her!

LEITER
D'you know where she is? Paula?

BOND
No, I don't. I think I know where to look.

BOND walks past LEITER, heading for the door. ZOOM away from the TWO MEN.

DISSOLVE:

351 - 355 OMITTED

356. INT. FINDER'S. BOND. FINDER

BOND is getting dressed for his sortie against PLENTY. FINDER is helping him. FINDER HANDS BOND the miniature breathing apparatus, which BOND quickly checks and slips back into its case.

FINDER
The Governor's not very happy, but we'll have our power-failure as you requested.....

FINDER hands BOND a nose-clip.

FINDER
... all over the island.

BOND
I don't give a damn about the island, Finder, get the lights out in that house. That's all!

356a (361) INT. PAINTED. PLAYING ROOM. CLOSE SHOT. CHESS BOARD

Game in progress. Chess pieces carved and painted sea figures. Kings represented as Neptune, Queens as crowned mermaids, Bishops as dolphins, Knights as sea-horses, rooks as mantas, pawns as penguins.

CAMERA PULLS BACK to WIDER ANGLE. LARGO and JANNI playing in the B.G. DOMINIQUE playing at piano.

X67a. HIGHISH. FINDER'S CAR. BOND FINDER

BOND is standing beside the car, looking at his watch.

FINDER
(whispering)
You'll have just about three minutes.

356b (364) INT. PAINTED ROOM. GROUP

LARGO moves chess piece, pleased with himself. LIGHTS go out.

LARGO
(to Janni)
See what is wrong.

JANNI goes out quickly. DOMINIQUE, who stopped playing momentarily, resumes.

LARGO
Stop that.

she obeys.

X68 OMITTED

X69. EXT. PAINTED. NIGHT

Rushing forward thro' the bushes towards the dark house.

X70. EXT. PALMYRA. JANNI

The front door opens and JANNI runs out. LARGO follows him into the doorway.

LARGO
Switch over to the generator.

LARGO turns and walks back into the house.

X71. EXT. PALMYRA. BOND

BOND crouches in the bushes at the edge of the drive. He stands up to move forward and comes face to face with a SPECTRE.

X72. EXT. PALMYRA. BOND. SPECTRE

BOND drops and catches the SPECTRE in a leg dive. The SPECTRE crashes down on to his back. BOND leaps across him, lifts his head and hits him hard in the face.

X73. EXT. PALMYRA. BOND. SPECTRE

BOND's fingers unclasp the SPECTRE's waist belt and throws him over on to his face.

X74. EXT. PALMYRA. BOND. SPECTRE

BOND loops the belt and slips it round the SPECTRE's throat. He ties the end round his wrists, which he pulls hard up behind his back, lifts him by the shoulders and rolls him into the bushes.

X75. EXT. PALMYRA. BOND

BOND moves forward across to the main house.

X76. EXT. PALMYRA. BOND

BOND stands by the open front door and listens. He steps into the doorway, just in time to see a door start to open. Quickly, he steps back out of sight. VARGAS crosses the main hall, looking for LARGO.

X77. EXT. PALMYRA. BOND

BOND hears the door shut and steps round into the house.

X78. INT. PALMYRA. BOND

BOND moves briskly across the hall and opens the door VARGAS came through.

X79. INT. PALMYRA. BOND

BOND moves silently down a staircase into the underground rooms. He crosses to the open door of the only room showing light.

X80. INT. UNDERGROUND ROOM. KUTZE. PAULA

KUTZE is sitting on the floor in front of PAULA, who is slumped in the chair. KUTZE is crying. He hears BOND move towards him and turns, looking up as BOND hits him. KUTZE turns and slumps. BOND moves quickly to PAULA, pauses and then straightens up. He stands for a moment, looking down at her body. Then, quickly, he turns and moves towards the door.

X81. INT. STAIRCASE. LARGO. VARGAS

LARGO and VARGAS turn the corner of the stairs, hurrying down.

LARGO
I told you not to kill her.

VARGAS
I didn't kill her.

LARGO
She's dead.

X82. INT. PALMYRA. UNDERGROUND ROOMS. BOND'S POV.

LARGO and VARGAS cross the room, heading for the room.

VARGAS
She had some poison. A capsule - in her mouth.

X83. INT. PALMYRA. UNDERGROUND ROOM. KUTZE. LARGO. VARGAS

The TWO MEN hurry into the room.

X84. INT. UNDERGROUND ROOM. KUTZE

KUTZE lying on the floor slumped. The ALARM SIREN screams.

357 - 370 OMITTED

371. EXT. PALMYRA. MAIN HOUSE IN B.G.

FLOODLIGHTS, strategically placed, go on.

371a. EXT. BOATHOUSE. BOND

Beach in B.G. brightly lit by floodlight. BOND starts dashing towards foliage in B.G.

372. OMITTED

373. EXT. BEACH. TRACKING SHOT. BOND

Running towards foliage. BURST of O.S. gunfire. BOND throws himself forward and rolls into the foliage. BOND pulls out his Walther and fires into the approaching GROUP.

374. EXT. JANNI. GROUP. LARGO. VARGAS

LARGO and VARGAS have joined the GROUP. TWO SPECTRES fall as BOND fires again.

375 - 376. OMITTED

377. EXT. FRONT OF BOATHOUSE. BOND

Crossing in front. CAMERA PANS HIM AWAY TOWARD SEAWALL.

378. EXT. BOATHOUSE. LARGO. VARGAS. SPECTRES

Coming round boathouse to front, they see BOND in B.G. on seawall; they fire at him. He fires back, runs along the seawall away from them. They follow.

379. EXT. SEAWALL. BOND

BOND stops as he sees second GROUP OF SPECTRES coming toward him. He exchanges shots with them, empties Walther, jumps off wall, runs towards palm trees and bushes around opening in windbreak around FRESH-WATER POOL. Beside opening are steps leading down to HOUSING for pool heating apparatus, etc. LARGO, VARGAS and SPECTRES climb down from wall and follow him, firing.

380. EXT. POOL. BOND

BOND runs alongside the wall. He stops abruptly as he sees KUTZE standing with TWO SPECTRES outside the main house. BURLY SPECTRE suddenly appears behind him from around the guesthouse and jumps him. BOND struggles to break away, tumbles into pool with SPECTRE. They wrestle about in the pool.

381. EXT. OPENING IN WINDBREAK. SPECTRES. GROUP

They reach the opening. VARGAS and OTHERS go through opening towards the pool. LARGO stops, goes down into HOUSING.

382. EXT. POOL. BOND. SPECTRE

Fighting in the pool. BOND frees arm, draws knife, stabs SPECTRE, who bleeds from wounds as he continues wrestling with BOND. VARGAS and SPECTRES reach pool.

383. INT. HOUSING. LARGO

At switchboard. He pulls switch.

384. EXT. POOL. BOND. SPECTRE. VARGAS. OTHERS

Four triangular sheets of metal come out from sides of pool near the top.

385. EXT. POOL. BOND. SPECTRE

Metal sheets closing above them. BOND stabs SPECTRE again, desperately breaks away from him. Sheets close, a foot and a half above water.

386. INT. HOUSING. LARGO

Pulling another switch.

387. UNDERWATER SHOT. SALT-WATER POOL. SHARKS

Panel in side of pool opening behind them. They swim through opening into tunnel.

388. UNDERWATER SHOT. TUNNEL

Sharks swimming through it.

389. EXT. FRESH-WATER POOL. BOND

Reaching up towards point of four triangular pool covers, trying to pry them open with knife. BODY of dead Spectre floats near him.

390. INT. HOUSING. LARGO

Operating switch.

391. UNDERWATER SHOT. FRESH-WATER POOL. BOND

Behind him panel slides open and sharks swim into pool.

392. EXT. POOL. BOND. SPECTRE. SHARKS

The sharks are attacking the bleeding corpse. BOND pulls out the miniature breathing apparatus and opens it. He grips it between his teeth. The sharks surge round the corpse, threshing the bloodstained water. BOND pushes on the nose clip and dives for the tunnel.

393. UNDERWATER SHOT. BOND

Sharks around the DEAD SPECTRE in B.G. BOND sees the open panel, glances briefly over his shoulder and then pushes into the tunnel.

394. UNDERWATER SHOT. TUNNEL. BOND

Swimming towards the salt-water pool.

395. EXT. HOUSING. LARGO

LARGO comes up the steps and starts walking towards the opening in the windbreak. In B.G. VARGAS and SPECTRES standing around the still covered pool.

396. UNDERWATER SHOT. SALT-WATER POOL. PANEL

BOND swims in from tunnel through panel opening, looks back into the tunnel and swims hastily to the side.

397. EXT. SALT-WATER POOL

BOND surfaces, scrambles desperately out of the pool just as the sharks surface behind and below him. He falls, gasping, on to his knees.

BOND
(to sharks)
Sorry, loves - you'll have to
order something else - I'm off!

BOND gets up. CAMERA PANS HIM AWAY FROM THE POOL TOWARDS trees and bushes behind the end of the main house in B.G.

DISSOLVE!

X85. EXT. HIGHWAY. NIGHT. PINDER

PINDER is waiting in the car, which is parked off the road out of sight of anyone passing on the road. He hears a noise in the undergrowth close to him and cocks the automatic rifle he is carrying. He lifts it and aims towards the sound of the noise. The noise stops and there is a quiet whistle. PINDER lowers the rifle and BOND pushes through the undergrowth to the car.

X86. EXT. HIGHWAY. PINDER. BOND. (PROCESS)

Soaking wet and exhausted BOND climbs into the car and slumps.

BOND
The hotel.

PINDER drops the rifle on to the back seat and starts the engine.

DISSOLVE:

X87. EXT. CORAL HARBOUR HOTEL. NIGHT

PINDER's car drives up to the hotel and stops.

X88. (111d). INT. CAR. PINDER. BOND. (PROCESS)

BOND half-opens the car door.

BOND
Tell Felix to stay with the girl.
I'll find them.

PINDER
Right.

BOND
Tell him - Paula's dead.

X89. EXT. CORAL HARBOUR HOTEL. BOND

BOND gets out of the car, shuts the door and walks across to the hotel.

X90. INT. HOTEL CORRIDOR. BOND

BOND walks past the camera to the door of his room, glances at it as he walks past and on to the door of the next room.

X91. INT. HOTEL CORRIDOR. BOND

BOND pulls the second key out of his pocket and opens the

X91. CTD.

door of the next room.

398 - 411 OMITTED

412. INT. PAULA'S ROOM. BOND

BOND walks into the room and shuts the door. He stops by the door, startled, and looks round the room.

412a. INT. PAULA'S ROOM. BOND'S POV.

PAN round the room which is obviously occupied and occupied by a woman.

412b. INT. PAULA'S ROOM. BOND

CLOSE SHOT of BOND as he registers the SOUND of the SHOWER.

412c. INT. PAULA'S ROOM. BOND

BOND walks across to the door of the bathroom, hesitates for a moment, and then opens the door.

412d. INT. THE BATHROOM. FIONA

FIONA is in shower and her naked body can just be seen through the shower curtain.

412e. INT. BATHROOM. BOND

BOND knows it cannot be PAULA, but this is her room and he feels a chill, watching the woman's body through the shower curtains.

412f. INT. BATHROOM. FIONA

FIONA turns the shower off.

FIONA'S VOICE

Who's there?

FIONA pulls back enough of the shower curtains to look out. She sees BOND.

FIONA

Oh.

412g. INT. BATHROOM. BOND

BOND

Hullo.

412h. INT. BATHROOM. FIONA

FIONA
(calmly)
Aren't you in the wrong room, Mr. Bond?

BOND'S VOICE
I don't know. Am I?

412.i. BATHROOM. FIONA

FIONA
Will you pass me the bathrobe?

BOND'S VOICE
If I must.

CAMERA ANGLE WIDENS TO INCLUDE BOND as he takes a towelling bathrobe off a hook and walks across to the shower. FIONA takes the bathrobe.

412j. INT. BATHROOM. BOND

BOND walks out of the bathroom.

412k. INT. PAULA'S ROOM. BOND

BOND walks to the connecting door and opens it. He opens the door into his own room.

FIONA
Where are you going?

BOND looks round at FIONA.

412L. INT. PAULA'S ROOM. FIONA

FIONA is standing in the bathroom doorway, with the bathrobe casually draped round her, without letting it conceal very convincingly.

BOND'S VOICE
Nowhere.

FIONA
I think you've been avoiding me, Mr. Bond.

CAMERA ANGLE WIDENS TO INCLUDE BOND as he walks across to her.

412L. CTD.

BOND
If I'd had any idea you were just next door.....

FIONA
I know. It's extraordinary, isn't it? Almost as if.....

BOND
It was meant. Yes.

FIONA puts a hand on his arm. She feels his shirt is damp and runs her hand up on to his shoulder.

FIONA
Shouldn't you get out of those wet things?

PUSH IN TOWARDS FIONA'S FACE, looking up at BOND.

BOND'S VOICE
Perhaps I should.

FIONA
(huskily)
We don't want you to catch cold.

The back of BOND's head crosses CAMERA and obscures FIONA's face.

BOND
We certainly don't.

412m. INT. PAULA'S ROOM. BOND. FIONA

CLOSE SHOT OF FIONA'S LEGS as the bathrobe falls on to the floor. PAN with the legs as they walk, with BOND's legs, towards the bed, passing BOND's shirt which has been dropped on to the floor.

FIONA'S VOICE
Funny - you don't feel a bit cold.

BOND'S VOICE
On the contrary.

DISSOLVE:

413. INT. BOND'S ROOM

The room is empty. The connecting doors are open and some light shows through the doorway. BOND walks quietly into the doorway, pulling the towelling bathrobe round his shoulders. He walks across to his dressing table and reaches for the book-tape recorder.

FIONA'S VOICE
There isn't a book can teach you anything.

BOND looks round quickly, without touching the book.

413a. INT. BOND'S ROOM. FIONA

FIONA is standing in the doorway of her room, wearing a semi-transparent pale green nightgown.

BOND'S VOICE
Most becoming.

FIONA
I only wear it on special occasions.

413b. INT. BOND'S ROOM. FIONA. BOND

BOND walks across to FIONA.

BOND
Wonderful - the way this is happening, isn't it?

FIONA
I knew it would - from the moment I saw you.
(her arms going around his neck)
So why play games?

BOND
I'm very fond of games.

They embrace.

FIONA
(laughing)
You've made a terrible mess of my hair.

FIONA turns away and walks back into her room.

413c. INT. PAULA'S ROOM. FIONA. BOND

BOND stands in the doorway, watching her as she sits at her dressing table and picks up a brush.

BOND
Tell me, Fiona....

FIONA
(laughing)
Anything.

BOND
Is the girl one of you?

FIONA glances round at BOND.

FIONA
One of us?

BOND
If it's meant to be a secret, darling - you shouldn't wear the same ring as Largo. Should you?

FIONA puts the brush down casually and reaches for her compact and lipstick.

413d. INT. PAULA'S ROOM. FIONA

FIONA
It's a ring I like to wear.

FIONA watches in the mirror as BOND walks towards her.

BOND
Vanity is such a dangerous enemy, don't you think?

FIONA
Vanity, Mr. Bond?

413e. INT. PAULA'S ROOM. FIONA. BOND

BOND takes hold of FIONA's shoulders and turns her.

FIONA
Something you know so much about.

413e. CTD.

FIONA presses the bottom of the lipstick and the blade shoots out, the tip just touching the skin of BOND's throat.

FIONA
(calling)
Vargas.

BOND starts to move.

FIONA
No, don't move.

FIONA pushes a second knife forward against the pit of BOND's stomach.

FIONA
I'm sure you have a proper sense of values, James.

BOND glances down at the second knife with difficulty.

BOND
Oh, yes.

413f. INT. PAULA'S ROOM. VARGAS

VARGAS walks out of BOND's room into PAULA's room. He is wearing a Jonkanou costume, with the hood thrown back. He is carrying an automatic pistol. He takes hold of BOND, looping an arm round his neck and pulls him backwards off-balance. FIONA stands up with the two blades following BOND closely.

413g. INT. BOND'S ROOM. JANNI. FIONA. VARGAS. BOND

JANNI walks forward carrying a costume like the one he and VARGAS are wearing. VARGAS drags BOND into the room, spins him round and throws him forward on to the floor.

FIONA
Get dressed, Mr. Bond.

BOND
(looking up)
You didn't answer my question, Fiona.

FIONA
Would we employ an amateur like that stupid girl!

413g. CTD.

JANNI throws the costume on to the floor beside BOND.

BOND
You don't expect me to wear that, surely?

FIONA
Don't waste time!

BOND
Am I checking out of the hotel too?

FIONA
No, darling - you're just clocking out.

BOND picks up the costume.

413h. INT. BOND'S ROOM. FIONA

FIONA
(triumphantly)
Poor James! All this must be rather a shock. I mean, the girls you've made love to in the past....

413.i. INT. BOND'S ROOM. JANNI. BOND

JANNI pulls BOND on to his feet.

FIONA'S VOICE
They've been only too glad to do anything for you. But this time....

413j. INT. BOND'S ROOM. FIONA. BOND. VARGAS. JANNI

VARGAS is standing well clear of the OTHERS, covering BOND with the gun.

FIONA
... it's different. This time, lover - the great - charm - is wasted.

413k. INT. BOND'S ROOM. FIONA. BOND

BOND looks at her calmly.

BOND
That nightdress really is most

X92. INT. HOTEL CORRIDOR. FIONA. JANEI. VARGAS. BOND

BOND follows VARGAS into the corridor and JANEI follows BOND, shutting the door of the hotel room behind them. A HOTEL WAITER, pushing a trolley with an elaborate meal for two arranged on it meets and passes FIONA, moving on towards VARGAS and BOND.

X93. INT. HOTEL CORRIDOR. BOND

BOND
Well, now - is that the meal I ordered.
(stopping the trolley)
You haven't wasted any time, have you?

X94. INT. HOTEL CORRIDOR. GROUP

VARGAS
Come on!

BOND
I'll just check you've brought everything.

BOND picks up a cover and inspects the main course on the plate. FIONA walks back impatiently. The WAITER starts to protest.

BOND
Splendid. Yes. Now - what's this?

X95. INT. HOTEL CORRIDOR. BOND. WAITER

WAITER
Sorry, sir - this is an order for....

BOND
(interrupting)
Did I order Steak Tartare? I don't remember.....

FIONA'S VOICE
(quietly)
Come along, Mr. Bond.

BOND
Perhaps you ordered.....

BOND's hand slides under the small spirit stove on the trolley.

X96. INT. HOTEL CORRIDOR. BOND. FIONA

FIONA is standing close to the trolley with her handbag half open and her hand inside it. The handbag is pointed directly at BOND's chest.

FIONA
We have no time to waste playing stupid games.

BOND scoops up the spirit stove and slams it sideways into JANNI's face. He throws the trolley backwards at VARGAS and leaps forward directly at FIONA.

X97. INT. HOTEL CORRIDOR. BOND. FIONA

FIONA steps back quickly, trying to avoid BOND, but he crashes into her and they both fall to the floor, BOND rolling clear and running on along the corridor.

X98. INT. HOTEL CORRIDOR. FIONA

Rolling on to her stomach and pushing up on to her knees, FIONA levels the gun at BOND and fires.

X99. INT. HOTEL CORRIDOR. BOND

BOND stumbles and falls, catches hold of a table and pulls himself up. He lunges at the bannisters at the top of the stairs and swings over them, dropping out of sight.

X100. INT. HOTEL STAIRCASE. BOND

Looking up at BOND as he drops several feet on to the stairs, lands awkwardly and rolls down to the landing below.

X101. INT. HOTEL STAIRCASE. BOND

BOND, crouching on the landing, inspects his foot and grimaces slightly with the pain of the glancing bullet wound. He pushes himself up and runs on down the stairs.

XI03. EXT. BAY STREET. NIGHT

The Junkanoo is in full swing, surging along the street.

XI04. EXT. BAY STREET. BOND

BOND fights his way through the procession, crossing to the far side of the street.

XI05. EXT. BAY STREET. FIONA. JANNI. VARGAS

FIONA points away along the procession to the right and JANNI hurries off. FIONA and VARGAS move away in the opposite direction.

XI06. EXT. BAY STREET. BOND

BOND stumbles along the pavement, reaches out and supports himself against the side of a house and rests for a moment.

XI07. EXT. BAY STREET. JANNI. DRIVER

The TWO MEN struggle with the procession, pushing through the excited, shouting, dancing CROWD.

XI08. EXT. BAY STREET. FIONA. VARGAS

VARGAS follows FIONA through the crowds.

XI09. EXT. BAY STREET. BOND

BOND pushes himself away from the wall and walks on through the crowds. PAN DOWN to the trail of blood spots he leaves on the pavement.

XI10. EXT. BAY STREET. FIONA

FIONA stops suddenly, looking down at the pavement. She catches VARGAS by the arm.

XI11. EXT. BAY STREET. BOND

The trail of blood spots on the pavement. PAN UP and look at BOND as he moves away into the crowd.

XII2. EXT. BAY STREET. FIONA

The trail of blood spots on the pavement. PAN UP and look into FIONA's face as she follows the trail of blood through the crowds.

XII3. EXT. BAY STREET. BOND

BOND, tiring visibly, pushes forward through the crowd and stops at the entrance to the JUMP JUMP CLUB. He glances over his shoulder briefly and goes into the club.

XII4. INT. JUMP JUMP CLUB. BOND.

The JUMP JUMP CLUB is very noisy and full to overflowing with couples dancing, listening to the band and watching the dancers, eating and drinking. BOND moves quickly through them to the door of the Gentlemen's Cloakroom.

XII5. INT. JUMP JUMP CLUB. CLOAKROOM. BOND. ATTENDANT

BOND walks into the cloakroom, crosses to a chair and slumps into it.
BOND pulls off his shoe and pulls down his sock. He looks at his leg and the flesh wound in the soft part of his calf.

X116. EXT. BAY STREET. FIONA. VARGAS

The blood trail along the pavement. Looking between their legs at the pavement and the drops of blood leading to the JUMP JUMP CLUB.

X117. INT. JUMP JUMP CLUB. BOND

Once more immaculate BOND walks out of the Cloakroom and across to the bar. He orders a drink and turns to look at the DANCERS.

X118. BOND'S POV.

Looking across the floor, ZOOM quickly in at VARGAS. WHIP PAN to a close-up of JANNI, who glances to his right.

X119. FIONA

FIONA is standing at the edge of the dance floor, watching BOND.

X120. INT. JUMP JUMP CLUB. BOND

BOND turns to the GIRL sitting at the bar next to him.

BOND
(blandly)
What a splendid idea!

GIRL
(startled)
What did you say?

BOND
Normally I wouldn't accept an invitation.....
(helping the GIRL off the bar stool)
..... from a stranger.

GIRL
What d'you think.....

BOND
But - as it's you!

BOND starts to dance with the GIRL, who shrugs and follows his lead.

X121. INT. JUMP JUMP CLUB. GROUP

FIONA, VARGAS, JANNI and the DRIVER watch from the edge of the dance floor as BOND and the GIRL dance together.

X122. INT. JUMP JUMP CLUB. BOND. GIRL

GIRL
You're mad. D'you know that?

BOND
Of course. Isn't everyone?

FIONA
May I cut in?

FIONA cuts in between BOND and the GIRL. The GIRL starts to protest, looks at FIONA for a moment, then shrugs and turns away.

X123. INT. GIRL

GIRL
You should've told me your wife was here.

X124. INT. BOND. FIONA

BOND
(blandly)
D'you come here often?

BOND takes hold of FIONA and makes her dance. FIONA struggles against him.

FIONA
(harshly)
You can't escape, Mr. Bond.

BOND
I don't want to escape. Strange as it may seem - I'm getting quite fond of you.

BOND holds her tightly, one arm round her waist and the other holding her free hand, which is clasping her handbag. They pass VARGAS, who has a hand half inside his coat. They pass JANNI and then, the DRIVER.

FIONA
Why don't you come with us, quietly?

BOND
I like dancing.

X124. CTD.

FIONA tries to break free. Their hands grip round the handbag.

X124a. VARGAS.

VARGAS masked by JANNI pulls out a short spear gun.

X124b. BOND

BOND looks past FIONA at VARGAS .. JANNI.

X124c. GROUP

The DANCERS surge round BOND and FIONA as the dance reaches its climax.

X124d. BOND. FIONA

BOND and FIONA are left struggling in a clear line from VARGAS.

X124e. GROUP

The DRUMMER breaks into a frantic solo.

X124f. VARGAS

VARGAS fires.

X124g. BOND. FIONA

BOND turns FIONA and she takes the short spear in the back. She is thrown forward against BOND and he steadies her.

X124h. GROUP

Track round the perimeter of the floor behind the THREE MEN as they disperse into the crowd. The dance comes t o an end and BOND supports FIONA away across the floor towards the terrace.

X124i BOND

BOND sits FIONA on a chair at the entrance to the terrace.

BOND
I think you should sit this one out.

A COUPLE going out on to the terrace stop and look at FIONA.

124i. CTD.

BOND
She's dead tired.

BOND walks out on to the terrace.

X124j. EXT. JUMP JUMP CLUB. BOND

BOND walks quickly along the terrace, limping slightly and vanishes in the CROWD.

DISSOLVE:

X125. EXT. HOTEL BALCONY. LARGO. DOMINIQUE

They are looking down at the procession in the street beneath the balcony.

BOND'S VOICE
So sorry to be late.

LARGO looks round, startled.

X126. EXT. HOTEL BALCONY. BOND

BOND walks along the balcony towards LARGO and DOMINIQUE.

LARGO'S VOICE
I thought perhaps you weren't coming.

BOND
I got held up - rather longer than I expected.

WIDEN to include LARGO and DOMINIQUE as BOND takes her hand and kisses it.

BOND
Still, I managed to break away at last.

X127. EXT. NASSAU

The Junkanoo procession surges wildly along the High Street.

DISSOLVE:

414 - 433. OMITTED

434. EXT. LONDON. ARMOURED CAR. NIGHT

The armoured car is standing in an alley beside a barred door. In B.G. another car with KENNISTON and DRIVER. Motorcycle ESCORT stands by. Door opens and GROUP OF GUARDS carry out METAL CONTAINER. GUARDS put it in armoured car, lock rear doors. Motorcycle ESCORT moves up to flank of armoured car, accompany it out of scene. Car behind it follows.

435. EXT. WADDINGTON AIR BASE. ENTRANCE

Armoured car with ESCORT drives through, followed by second car.

436. INT. WADDINGTON. BRIEFING ROOM. AIR VICE MARSHAL KENNISTON. FLIGHT OFFICER. VICTOR CREW

AIR VICE MARSHAL at map. METAL CONTAINER on table, GUARDS beside it. Victor CREW in flying suits.

AIR VICE MARSHAL
(at map)
You'll leave here at 0600 hours -
(indicating)
and land at Aden to refuel. You

436. CTD.

AIR VICE MARSHAL (ctd.)
will then proceed to the Mergui Archipelago to make your drop precisely at this position.

CAMERA COMES IN CLOSE ON MAP as point of indicator stops at Latitude 13 degrees North, Longitude 97 degrees East.

436a. (512). INT. CONFERENCE ROOM. M. HOME SECRETARY

M.'s VOICE
I hate to give in to them.

PULL BACK FROM THE MAP ON THE WALL OF THE CONFERENCE ROOM past M. and the HOME SECRETARY, who are looking at the same point on the map as the AIR VICE MARSHAL INDICATED.

M.
Paying the blood money! Letting them beat us.

HOME SECRETARY
Do you have an alternative suggestion?

M.
(quietly)
No, sir.

HOME SECRETARY
Your man - Double-07. I thought he was on to something?

M.
Yes, sir - I thought so too.

HOME SECRETARY
False alarm?

M. hesitates a moment before replying.

M.
Afraid so, sir.

HOME SECRETARY
Obviously he has a highly developed sense of - shall we say, "drama"?

436a. (512). CTD.

M.
If Double-07 thought he was on to something....

HOME SECRETARY
It's a great pity he didn't make certain before starting to short the odds.

The HOME SECRETARY looks at his watch.

HOME SECRETARY
Anyway, it's too late now. We shall have to pay up - and look as happy as we can - shan't we!

436b. (416). AERIAL SHOT. EXT. HELICOPTER. DAY

In flight over water. Uninhabited islands in distance.

436c. (417). INT. HELICOPTER. BOND. LEITER. (PROCESS)

LEITER flying. BOND looking down through glasses.

LEITER
Even if we find the plane.....

BOND
(grimly)
We'll find it.

LEITER
We're too late now.

BOND
Never say die.

LEITER
Why not? When you're as good as dead.

436d. (418) BOND'S POV.

In the water below THREE SHARKS above a patch of seaweed on coral bottom.

BOND
Felix - take her down.

436e. (419) INT. HELICOPTER. BOND. LEITER. (PROCESS)

BOND
I want a closer look.....

LEITER
Closer look at what?

BOND
Don't know, old love.

BOND sits back and glances round at LEITER.

BOND
Sharks - and some seaweed.

LEITER
Plenty of that!

BOND
Take her down, will you? Let's have a look.

436f. (422). EXT. HELICOPTER

Losing altitude.

436g. (423). INT. COCKPIT. BOND. LEITER. (PROCESS)

BOND looking down through glasses.

BOND
Something distinctly odd about that.

LEITER
What?

BOND
The rest of the bottom's all coral - just.....

436h. (424). BOND'S POV.

As the helicopter approaches the surface. Only two sharks visible now. A corner of the net has been torn loose. Wing on top of Vulcan visible.

BOND'S VOICE
(excitedly)
Set her down, Felix. I think we've found her.

436.i. (425). EXT. HELICOPTER

Banking, turning back, landing on the surface, sharks surfacing around it. BOND scrambles out on to float with glass-bottomed bucket.

436j. (426). CLOSER SHOT. HELICOPTER. BOND. LEITER

At window. Sharks in F.G.

BOND
Shoot one of those sharks, Felix. Give them something else to think about.

LEITER gets gun, fires. Sharks dive. A moment later crippled one surfaces, thrashing. He moves erratically out of scene. Other two sharks surface and follow him. BOND looks down through glass-bottom bucket.

BOND
Big camouflaged tarpaulin. I'm going down!

He takes off shirt and trousers. He is wearing trunks beneath them. LEITER hands him underwater harness, belt, lamp, aqualung, fins, etc.

BOND
(putting on gear)
I don't know how long it'll take for the other two to finish him off, but they'll be back -

LEITER
I'll watch 'em. Try to keep from drifting too much.

BOND puts on helmet, attaches intake tube, adjusts air-supply valve, goes down over side of float. LEITER, one eye peeled for the sharks, looks down through water.

436k. (427) UNDERWATER SHOT. BOND

Swimming down to net-covered plane. He goes under corner torn loose by shark.

436L. (428). UNDERWATER SHOT. BOND

Approaching open bomb bay hatch, looking in. CAMERA FOLLOWS HIM TO BELLY HATCH. He goes up through it.

436m. (429). TANK OR UNDERWATER SHOT. INT. VULCAN. BOND

Inside fuselage, he switches on lamp, illuminating eerie repulsive scene. Small octopi everywhere, eyes glowing like rubies, tips of tentacles weaving. BOND slips knife from under belt, moves through octopi who recoil before him.

436n. (430). TANK OR UNDERWATER SHOT. COCKPIT

BOND enters compartment behind and below, climbs up into it. He looks around at BODIES OF CREW, moves to pilot's seat and ANGELO's body. He examines cut intake tube, removes Angelo's mask.

436o. (431). CLOSE SHOT. ANGELO'S FACE

Like Derval's. (Palazzi)

436p. (432). TANK OR UNDERWATER SHOT. BOND

He removes watch from one of ANGELO's wrists, I.D. tag from the other, then swims up through opening above him.

436q. (433). EXT. SURFACE. HELICOPTER

Sharks approaching. LEITER watching them. BOND surfaces near plane. LEITER fires over his head at sharks. They dive. BOND hauls himself on to float. LEITER helps him into plane.

436r. INT. COCKPIT. BOND. LEITER

LEITER helps BOND out of the diving equipment.

BOND
(gasping)
It's the plane.

LEITER
Are the bombs there?

BOND
No.

LEITER
Oh, great! Now what do we do?

BOND
Find someone to tell us where they've gone.

LEITER
Oh, sure!

436r. CTD.

BOND
They can't be far away.

LEITER
Too far!

BOND
If they're not on the Disco Volante now, they soon will be.

LEITER
Talk to Largo. Ask him, why don't you?

BOND pulls Derval's watch from the belt of his swimming trunks.

BOND
No, I don't think I'll do that. I don't think I'll have to.

DISSOLVE:

437 - 441. OMITTED

442. UNDERWATER SHOT. SEA GARDENS. DOMINO

Swimming. She wears bra, bikini, mask, aqualung, fins. She sees BOND approaching, wearing trunks and similar gear. He carries underwater "camera", gestures for her to pose. He "takes" snap, swims toward her. Coral ledge behind them as he reaches her. He sets "camera" down on ledge, puts his arms around her. She responds. CAMERA MOVES WITH THEM as they drift, embracing, out of scene behind ledge.

443. EXT. BEACH. VARGAS

Standing among palm trees, looking through binoculars out toward Sea Gardens.

444. WHAT HE SEES

On surface. Two sets of bubbles, gradually merging into one.

SLOW DISSOLVE:

445. EXT. BEACH. VARGAS

In F.G. among trees looking out toward surf, CAMERA SHOOTING FROM BEHIND HIM as NOND and DOMINO surface. VARGAS turns, moves back PAST CAMERA.

446. EXT. SURF. BOND. DOMINO

Waist-high in water as they take off masks. The "camera" hangs at his belt. She smiles up at him.

BOND
(grinning)
I hope we didn't frighten the fish -

She laughs, puts her arms around his neck. They kiss. When they break, her face is no longer happy. She turns abruptly away, slips out of aqualung, starts toward beach, carrying it. He slings off aqualung, follows her.

447. EXT. BEACH. DOMINO. BOND

Catching up with her. The surf eddies around their feet near outboard. He puts his hand on her arm, turns her to him questioningly.

DOMINO
(calmly)
I think perhaps I am in love with you, James.

BOND doesn't answer and doesn't stop her as she turns away again. As she puts her foot to the ground she gives a sharp exclamation and drops the aqualung. BOND supports her as she examines her foot.

DOMINO
Sea-egg spines.

BOND drops his aqualung beside hers.

BOND
They're poisonous.

DOMINO
Oh, yes.

BOND picks her up and carries her further up the beach.

448. EXT. BEACH. DOMINO. BOND

He lays her down beside outboard, detaches "camera" from belt and kneels at her feet.

BOND
Turn over.

DOMINO obeys. He picks up her foot, holds back the toes, puts his lips to the fleshy part, sucks hard, examines foot, shakes his head.

BOND
I'll have to hurt you. Ready?

Head on arm, DOMINO nods. He sinks his teeth into flesh around barb.

449. CLOSE SHOT. DOMINO

Biting her lips, tears welling up in her eyes.

450. EXT. PALM TREES. VARGAS

Watching them, slowly moving closer.

451. EXT. BEACH. BOND. DOMINO

He glances at her. She closes her eyes.

BOND
First time I've eaten a woman.
They taste rather good.

He bends down again, sucks hard, lifts his head, picks out spine with his fingers. She rolls over and sits up.

DOMINO
(quietly)
You are the only man who has ever made me cry.

BOND looks seriously at her, but doesn't speak.

DOMINO
(laughing)
Except perhaps my brother - when we were children.

DOMINO leans forward and inspects her foot.

451. CTD.

BOND
Domino - I have to tell you....

DOMINO
(quickly)
I am sorry, James - I did not mean to embarrass you. Speaking of love. I know.....

BOND
(interrupting)
I have to hurt you again - and worse.

DOMINO
(lightly)
You are going away? "So sorry, my dear - but it is all over!"

BOND
I have to tell you about your brother.

DOMINO
(abruptly)
What - about him?

BOND pulls his jacket out of the boat and looks in one of the pockets for Derval's watch. DOMINO watches silently. BOND takes out the watch and hands it to DOMINO.

DOMINO
(quietly)
Francois.

She looks at the watch and then looks again at BOND.

DOMINO
He is dead?

BOND
Yes.

DOMINO
What happened?

BOND
It's a long story - a bad one - and it involves your friend Largo.

<u>42. CTD.</u>

DOMINO
(quietly)
When we were children I remember....

BOND
I need your help.

DOMINO
He frightened me - Francois - he pretended he was dead.

BOND
Domino!

BOND grips DOMINO roughly by the arms.

BOND
Listen to me. I am on oath to tell no one about this.

DOMINO
Of course! That's why you made love to me.

BOND
I have to trust you.....

DOMINO
You want me to help you!

BOND
I thought at first you were part of the conspiracy.

DOMINO
Now, you blackmail me with the death of my brother.

BOND
Your brother was killed by Largo - or on his orders.

DOMINO
I hate you!

BOND
I came to tell you that - and then - seeing you - knowing it was now - or perhaps never - yes - I made love to you.

451. CTD.

DOMINO
I hate you.

BOND
I didn't want to tell you, Domino. I didn't want to hurt you. But something - more important - something.....

BOND stops for a moment and then, gently, takes hold of one of her hands.

BOND
Hundreds - perhaps thousands of people will die - and very soon - if you won't help me.

452. EXT. PALM TREES. VARGAS

Moving stealthily towards them, drawing stiletto.

453. EXT. BEACH. BOND. DOMINO

BOND is sitting with his back toward the palm trees.

BOND
That much we know - but there's something we don't know - something we must know! When the bombs are taken on board the Disco Volante.

DOMINO
How can you know that?

BOND
You're going to tell us.

DOMINO
(quietly)
I see.

BOND
It won't be easy and it could be dangerous.

DOMINO
What can he do to me, he hasn't already done?

453. CTD.

BOND
You'll help?

DOMINO
Yes.

BOND
Good. Look - this is a geiger counter.

BOND hands the camera to DOMINO.

BOND
Press this button. If you hear a clicking sound - the bombs are on board.

DOMINO
What shall I do?

BOND
Go up on deck. The Disco is being watched. You'll be spotted and....

DOMINO
(suddenly)
Vargas.

454. EXT. BEACH. CAMERA SHOOTING OVER BOND'S SHOULDER. DOMINO'S POV.

DOMINO'S VOICE
He must have followed me.

VARGAS is in the trees directly behind BOND. Only a few yards of sand between them.

BOND
(loudly)
You must have heard that one before!

455. EXT. BEACH. BOND. DOMINO. VARGAS

VARGAS is immediately behind BOND with his stiletto poised. BOND reaches into the boat.

455. CTD.

BOND
Oh, yes - and there's the one about the absentminded strip-teaser.....

BOND picks up a short CO2 gun, spear in the barrel, turns smartly and covers VARGAS over DOMINO's shoulder.

BOND
You'll die laughing, Vargas - when you get the point.

BOND fires. The spear buries itself in VARGAS' chest. He reels back, clutching at it with both hands. CAMERA LOSES HIM AS BOND AND DOMINO gaze coldly at the body O.S.

DOMINO
It should have been Largo.

BOND
When does he expect you back?

DOMINO
Very soon - and he said - "Do not be late". He was most insistent.

BOND
I'll take care of Vargas.

DOMINO
James - understand - I am doing this for Francois.

BOND
Yes.

DOMINO
But - when I said - hate - I didn't mean....

BOND
No - you were right. You didn't know.....

DOMINO
I do not hate you.

BOND kisses her.

455. CTD.

DOMINO
(suddenly)
James - do not send me back to him. Please! I am frightened.

BOND holds her, but he doesn't speak. DOMINO steps away from him.

DOMINO
I'm sorry. Yes, I'll go - but promise me. You will kill Largo for me? Whatever happens.

BOND
Hurry. There's very little time.

DOMINO
(quietly)
Yes.

BOND picks up her clothes out of the boat.

DOMINO
One thing -it may not be important....

BOND
What?

DOMINO
A small building - on the cliff. Largo told me one day - never to go near it. Funny - inside there was only a flight of steps.

BOND
You looked?

DOMINO
Naturally! He said I should not.

BOND
Where did they lead?

DOMINO
Down - into the cliff - and at the bottom.....

456/457. OMITTED

458. EXT. CHANNEL ENTRANCE. LONG SHOT

Entrance between oddly-constructed cement seawalls.

(NOTE: Paradise Island location, "submarine pens".)

DOMINO'S VOICE
Perhaps it is important, after all. There is an entrance from the sea....

459. EXT. OUTBOARD. BOND

BOND swings boat towards entrance of channel, noses it between coral rocks near it, climbs out, moors boat to rock. CAMERA FOLLOWS HIM TOWARDS ENTRANCE.

460. EXT. ENTRANCE. BOND

Reaching the entrance, BOND climbs up on to the top of the wall.

461. EXT. TOP OF WALL. BOND

BOND moves cautiously along the top of the wall. He stops suddenly, flattens down and looks O.S.

462. EXT. BRIDGE OVER CHANNEL. BOND'S POV.

Steps lead down from bridge to landing below it. JANNI and several other SPECTRES come down steps to landing, carrying underwater suits, gear, etc. They stack it on landing, pull canvas over it, start back up steps.

463. EXT. TOP OF WALL. BOND

Lying prone watching the landing. The footsteps die away and BOND pushes himself up to his knees. He takes the radio-active pill out of his pocket, looks at it for a moment doubtfully and then swallows it. He swings his legs off the wall and drops to the landing. He pulls back the canvas cover and pulls one of the SPECTRE suits free.

DISSOLVE:

464. EXT. LANDING BELOW BRIDGE

LARGO, wearing underwater suit and gear, drops off the landing into the channel. JANNI follows him and one by one the other SPECTRES follow them. As the last SPECTRE approaches the edge of the landing, BOND in SPECTRE

464. CTD.

underwater suit, drops down onto him from above and knocks him unconscious with karate blow. He pulls on SPECTRE's rebreather, mask, belt, fins, etc.

465. UNDERWATER SHOT. CHANNEL. LARGO. JANNI

LARGO leads the OTHERS, strung out behind him in B.G.

466. UNDERWATER SHOT. BOND

BOND catches up behind the last SPECTRE.

467. UNDERWATER SHOT. CHANNEL ENTRANCE

LARGO, JANNI, OTHERS including BOND bringing up the rear, swim out.

468. EXT. DISCO VOLANTE. DOMINO

The boat pulls up alongside the DISCO VOLANTE and DOMINO goes aboard.

469 - 472. OMITTED

473. UNDERWATER SHOT. LARGO. JANNI. SPECTRES. BOND

Swimming toward panel to secret hold. It slides open. Lights off inside. LARGO and the OTHERS, finally BOND, swim through hatch. Panel slides shut.

474. INT. DISCO. SECRET HOLD

LARGO, JANNI, SPECTRES, BOND surface in tank, beside two-man sub. OTHER SPECTRES in underwater suits stand on grating. TWO LEAD BOXES, empty. Bright lights turned on. CAMERA IN CLOSE ON BOND, climbing out of tank after OTHERS. He stays behind them, keeping mask averted.

475. INT. SECRET HOLD. GROUP

BOND in F.G. LARGO takes off mask and goes to phone.

LARGO
(into phone)
Captain.... weigh anchor.
(hangs up - turns to JANNI)
After we pick up the bombs, we'll take evasive action to

475. CTD.

LARGO (ctd.)
confuse radar at Bimini and Grand Bahama. We should stand off Miami as scheduled.

476. INT. CLOSE SHOT. BOND

Through mask we see he has heard. In B.G. LARGO exits. OTHER SPECTRES take off masks, gear, etc. BOND slips between stack of equipment and bulkhead.

477. EXT. DISCO

The DISCO VOLANTE gets underway.

478. OMITTED

479. INT. FINDER'S STOREROOM. LEITER. OPERATOR

OPERATOR receives message and turns to LEITER.

OPERATOR
The Disco Volante's leaving, sir.

LEITER
Where is Double-07?

479a. INT. DISCO. SECRET HOLD. BOND

BOND settles down among the crates.

480. EXT. OPEN SEA. DISCO. NIGHT

Making fifteen knots.

481 - 489. OMITTED

490. INT. DISCO. PILOT HOUSE. LARGO. CREW

LARGO
Conversion.

ENGINEER operates switches on Conversion panel.

491. EXT. DISCO. (MODEL)

Smoke behind it, as the cocoon-like false superstructure is detached and the hydrofoil proper pulls away from under it.

492. INT. DISCO. PILOT HOUSE. LARGO. GROUP

LARGO
Hydrofoil speed.

CAPTAIN operates controls.

493. EXT. DISCO

Picking up speed, becoming foil-borne.

494 - 495. OMITTED

496. INT. DISCO. SECRET HOLD. BOND BEHIND STACKED EQUIPMENT

Puzzled, aware of Disco's increased speed as bulkheads creak, etc.

497. INT. PINDER'S. STOREROOM. LEITER. OPERATOR

LEITER looks at his watch.

LEITER
Did we get a signal to say the girl went on board the Disco?

OPERATOR
Yes, sir.

The OPERATOR refers to his notes.

OPERATOR
Signal received at.....

LEITER
Okay, okay! If she went on board, then where the hell is Double-07?

DISSOLVE:

498. EXT. DISCO. NIGHT

On surface, foils down, standing off ISLAND.

499. UNDERWATER SHOT. LARGO. JANNI. OTHER SPECTRES. BOND

Bringing up rear again as GROUP, carrying webbing, tools, etc. precede TWO-MAN SUB TOWARD ENTRANCE TO UNDERWATER CAVE. They reach IRON DOOR in entrance. JANNI and ANOTHER turn large iron wheel beside entrance. Door lifts. GROUP swims through entrance. TWO-MAN SUB stops outside.

500. UNDERWATER SHOT. TUNNEL. BOND

Swimming along it behind GROUP. OTHERS use lamps.

501. UNDERWATER SHOT. UNDERWATER CAVE. GROUP

LARGO and JANNI lead GROUP into cave, BOND behind them. LARGO and JANNI light magnesium flares, revealing bombs fastened to stanchions in rocky side of cave. MEN with tools start detaching them from stanchions.

502. UNDERWATER SHOT. SPECTRES

Placing bombs on webbing. In F.G. BOND, watching. CAMERA PANS TO LARGO. CAMERA ANGLE WIDENS as he swims to BOND, gestures for him to help. BOND turns face away from glare of magnesium torch.

503. UNDERWATER SHOT. CLOSE ON LARGO

Through mask we see his eyes narrow, indicating he has recognised BOND. CAMERA ANGLE WIDENS TO INCLUDE GROUP IN B.G. moving with bombs on webbing toward tunnel. LARGO swims to GROUP on other side of webbing from BOND. He grasps TWO SPECTRES by the arm, turns them toward BOND, draws his knife.

GROUP with bombs exit into tunnel, leaving LARGO and TWO SPECTRES facing BOND, between him and exit. BOND draws his knife. LARGO gestures for MAN beside him to attack BOND. SPECTRE swims toward him. BOND strikes at him with his knife, eludes counter-thrust. LARGO gestures for OTHER MAN with him to follow him into tunnel.

CAMERA COMES IN CLOSER ON BOND AND SPECTRE, circling each other. CAMERA FOLLOWS ACTION as BOND manoeuvres SPECTRE toward hook dangling from stanchion. He kicks out at him with both feet, impales him on it, moves in, stabs him. SPECTRE hangs limply on hook as CAMERA QUICKLY PANS BOND AWAY toward tunnel.

504. UNDERWATER SHOT. LARGO. JANNI. GROUP. TWO-MAN SUB

LARGO and JANEI turning iron wheel to close door to entrance. OTHERS strapping bombs to shelves of sub.

505. UNDERWATER SHOT. BOND

Swimming desperately through tunnel toward door, closing. He reaches it, tries to push it up.

506. UNDERWATER SHOT. LARGO. JANNI. GROUP

Following TWO-MAN SUB with bombs on shelf away from entrance.

507. UNDERWATER SHOT. BOND

Still trying to open door. He gives up, turns, swims back toward cave.

508. UNDERWATER SHOT. CAVE. BOND

Swimming back into cave. CAMERA AVOIDS dead SPECTRE. BOND swims about, examining sides of cave with lamp for possible way out. He looks up.

509. UNDERWATER SHOT. BOND'S POV.

Stars visible above him through water.

510. UNDERWATER SHOT. BOND

He swims up.

511. INT. CAVE. BOND

Surfacing under dome-like roof of cave with blow-hole type opening. Dome lined with jagged coral. He flashes lamp up towards the opening, eight or nine feet above his head. BOND takes off his mask, realises he is hopelessly trapped.

512 - 516. OMITTED

517. EXT. DISCO

As the Disco picks up speed it becomes foil-borne.

518. INT. DOMINO'S CABIN. DOMINO

The camera-geiger-counter is clicking loudly. DOMINO switches the geiger-counter off and stares at it for a minute. She picks up a head-scarf, knots it under her chin and carries the geiger-counter to the door of her cabin.

519. INT. DISCO. CORRIDOR. DOMINO

DOMINO walks out of her cabin and meets LARGO.

LARGO
Stay in your cabin.

DOMINO
No. It's stuffy in there. I want a breath of air.

519. CTD.

LARGO
(coldly)
My dear - did you not hear me....

LARGO stops speaking when he sees the camera in DOMINO's hand.

LARGO
Where did you get that?

DOMINO
I bought it - this morning.

LARGO
Did you?

DOMINO
Yes. I wanted to take....

LARGO
Let me see.

DOMINO
No.

LARGO reaches for the camera. DOMINO pulls it back and between them they drop the camera, which hits the floor and starts clicking violently. DOMINO immediately crouches down to pick it up. LARGO catches her hair and pulls it cruelly. DOMINO gasps with pain and straightens up. LARGO throws her backwards across her cabin.

519a. CLOSE SHOT. LARGO

LARGO crouches down and picks up the camera, still clicking.

LARGO
Mr. Bond gave you this little toy, I imagine?

LARGO looks up at DOMINO, who doesn't answer. Suddenly, LARGO smashes the camera on the floor and it shatters.

LARGO
(quietly)
Vargas is dead?

LARGO stands up.

519b. INT. DOMINO'S CABIN. DOMINO

DOMINO looks frantically for a way out of the cabin.

LARGO'S VOICE
No, my dear - there is no escape - for you - nor for James Bond. Like him - you have been a little too clever, and now.....

519c. INT. CLOSE SHOT. LARGO

LARGO
.... you are caught.

519d. INT. CLOSE SHOT. DOMINO

Fascinated, terrified, DOMINO waits as LARGO moves towards her.

X128. INT. CAVE. BOND

BOND struggles with his harness, trying to hook it over a piece of coral to give him support and to enable him to rest. He fails and splashes down into the water and goes under. Choking, he surfaces again and pushes his harness up, this time successfully, over the rock. He rests for a moment and listens. There is nothing to hear.

520 - 521. OMITTED

522. INT. DISCO VOLANTE. LARGO'S CABIN. LARGO. DOMINO

DOMINO is strapped to bunk. LARGO, his composure completely regained, is lighting a cigar.

LARGO
You have given me much pleasure, my dear - in return - because you have been altogether too clever - I am forced to cause you great pain.

He picks up a bowl of ice cubes and walks across to the bunk. He holds out the cigar.

LARGO
This for heat.

He puts the bowl of ice cubes on the edge of the bunk.

522. CTD.

LARGO
These for cold. Applied scientifically - and slowly - very, very slowly.....

523. CLOSE SHOT. LARGO. CAMERA ON HIS BACK

Masking DOMINO as he rips off her blouse and throws it aside.

524/525. INT. CORRIDOR. KUTZE

KUTZE hesitates momentarily, when he hears DOMINO scream, and then knocks on the door of LARGO's cabin. The door is opened violently by LARGO.

LARGO
(harshly)
What do you want?

KUTZE tries to see into the cabin, past LARGO.

KUTZE
I am about to arm the bombs. You said you wanted to be told.

LARGO
Ah, yes.

LARGO steps aside and lets KUTZE see DOMINO strapped to the bunk.

LARGO
A private matter, my friend - between the young woman - and myself.

LARGO steps into the doorway and looks at DOMINO.

LARGO
Do not live in hope, my dear - there is no one to rescue you.

526. INT. HELICOPTER. PILOT. LEITER

An electronic hum from special receiver gradually becomes louder and light-wave across screen increasingly irregular.

RADIO OPERATOR'S VOICE
I think we're on to something, sir.

LEITER
Let's go down then - take a look.

527. INT. CAVE. BOND

BOND is sagging on the harness. Faintly, the whine of the helicopter's rotor blades. He looks up. Sound of plane louder. BOND slips out of the harness and swims under the hole. He flashes lamp up through the hole, morse code: MAYDAY.

528. INT. HELICOPTER. COCKPIT. LEITER. PILOT

PILOT
There's a light down there.

The PILOT swings the helicopter round and LEITER looks over the side.

529. LEITER'S POV.

Island in distance. Light flashing out of hole.

LEITER'S VOICE
M.A.Y.D. ..... MAYDAY! Get down as close as you can.

530. EXT. ISLAND. HELICOPTER

Coming in very low, hovering over hole.

531. INT. CAVE. BOND

BOND flashes lamp again.

532. INT. HELICOPTER. COCKPIT. LEITER. PILOT

LEITER
In that hole down there.

PILOT
Yes.

LEITER
Can you winch him out?

PILOT
I can try.

533. EXT. ISLAND. HELICOPTER

The helicopter manoeuvres until it is directly over the hole and then begins to unwind the winch.

533a. INT. CAVE. BOND

BOND is paddling in the water, looking up through the hole.

533b. BOND'S POV.

Looking directly up at the helicopter, winch line and cradle as it comes down towards the hole.

BOND'S VOICE
(quietly)
Steady as she goes.

533c. INT. HELICOPTER. COCKPIT. LEITER. PILOT

LEITER
Steady.

PILOT
Yes, yes.

533d. EXT. ISLAND. HELICOPTER

The PILOT threads the winch line into the hole.

533e. INT. CAVE. BOND

BOND grabs the cradle and scrambles into it. Once he is secure, he pulls on the winch.

533f. INT. HELICOPTER. COCKPIT. LEITER. PILOT

PILOT
Here we go. Wish him luck.

533g. INT. CAVE. BOND

BOND is lifted clear of the water on up towards the hole. He holds his arms above his head to protect himself. Even so, the winch line shifts as he is being pulled out and he crashes against the hole, first his head and his side bang against the coral encrusted rock.

533h. INT. HELICOPTER. COCKPIT. LEITER. PILOT

LEITER
Poor old James!

534/541. OMITTED

542. EXT. ISLAND. HELICOPTER

BOND appears out of the hole and is winched up to the helicopter.

543 - 545. OMITTED

546. INT. HELICOPTER. COCKPIT. BOND. LEITER. PILOT

Beside open hatch as BOND is pulled into the plane. He collapses beside winch. They unstrap him.

547. EXT. ISLAND. HELICOPTER

The helicopter lifts and turns away at speed.

548. INT. HELICOPTER. COCKPIT. BOND. LEITER

BOND
(exhausted, dazed and bleeding)
They're going for Miami. The bombs are on board the Disco. Get the radio man on to Orlando Beach - then flash "Q". Tell him to stand by at the Airport.

548a. EXT. ISLAND. HELICOPTER

Travelling at speed.

DISSOLVE:

549. EXT. NASSAU. AIRPORT. EVERGLADES GLIDER

A thirty-two foot CUSHIONCRAFT, with open cockpit and jet-engine mounted on plane-like tail assembly. "Q" and MAINTENANCE CREW beside it. POLICE guarding roped off area. In B.G. RESCUE PLANE lands. BOND, wearing trunks and leather jacket, and LEITER jump out of helicopter, run to CUSHIONCRAFT.

550. EXT. CUSHIONCRAFT. "Q". BOND. LEITER

"Q" helps them to climb aboard.

"Q"
All the gear you requested, Double-07.

LEITER behind the wheel starts the engine. CUSHIONCRAFT lifts off the ground, skims off along it.

550a. EXT. CUSHIONCRAFT

Skimming across terrain towards the water.

551. EXT. DISCO VOLANTE

Foil-borne, travelling at speed.

552. EXT. CUSHIONCRAFT

Skimming over the surface of the water, going even faster than the Disco.

DISSOLVE:

553. EXT. MIAMI. PANORAMIC SHOT

CAMERA SHOOTING FROM OFF-SHORE.

554. EXT. DISCO VOLANTE

The Disco Volante is standing off-shore, with its foils down, rocking peacefully on the water.

555/556. OMITTED

557. AERIAL SHOT. SHOOTING DOWN FROM ABOVE

Visible through the water, approaching hull of sunken ship is a V shape, formed by sixteen SPECTRES, led by LARGO and JANNI. Each man is pulled by a Bulow electric sea-tow, on which CO2 guns have been mounted.

The TWO-MAN wet submarine carries one of the bombs on a shelf. CAMERA FOLLOWS V TOWARD HULL, THEN DESCENDS as sub noses down into hull. Suddenly, in F.G., AQUAPARAS float down into scene, release themselves from their parachutes and drop into water. CAMERA PANS UP PAST OTHERS floating down toward surface to AQUAPARA plane overhead.

558. AERIAL SHOT. AQUAPARA PLANE. JUMP HATCH

The last AQUAPARAS jump.

559. EXT. DISCO. DECK. KUTZE

KUTZE is staring towards the AQUAPARAS as they hit water in B.G. He hears the sound of the approaching CUSHIONCRAFT and turns to look at it.

560. EXT. CUSHIONCRAFT. LEITER. BOND

CUSHIONCRAFT skids to a stop on surface, near AQUAPARAS submerging. BOND now wears trunks, aqualung, fins, belt,

560. CTD.

etc. and carries underwater repeating gun.

BOND
Don't go away.

LEITER
You want I should come with you?

BOND
You mind the store.

BOND puts on mask and drops over the side.

561. UNDERWATER SHOT. BOND

Swimming after AQUAPARAS.

562. UNDERWATER SHOT. BOTTOM OF HULL

Several SPECTRE MEN, LARGO and JANNI, releasing bomb from shelf of TWO-MAN SUB and laying it on bottom.

563. UNDERWATER SHOT. HULL

AQUAPARAS reach it, engage SPECTRES.

564 thro' 568. INDIVIDUAL UNDERWATER SHOTS. IN AND AROUND HULL

AQUAPARAS and SPECTRES fighting, exchanging shots from CO2 guns, then closing with knives. Casualties on both sides.

569. UNDERWATER SHOT. BOND

Reaching hull, firing repeating gun at SPECTRE about to kill AQUAPARA with knife. He swims through jagged hole in hull.

570. UNDERWATER SHOT. INSIDE HULL. BOND IN F.G.

General melee around TWO-MAN SUB and bomb. BOND picks off SPECTRES with repeating gun. AQUAPARAS grappling with remaining SPECTRES. SEVERAL SPECTRES swim frantically away from him. BODIES floating. Equipment littering bottom of hull.

571. UNDERWATER SHOT. AROUND BOMB

TWO-MAN SUB in B.G. JANNI knifing AQUAPARA. BOND appears, shoots JANNI, moves past struggling MEN to bomb. He drops repeating gun, starts taking fuse out of bomb. LARGO swims into scene, aims CO2 gun at BOND.

572. CLOSE SHOT. BOND

Fuse in his hand. Spear from LARGO's CO2 gun hits fuse, knocks him backward. He drops fuse. CAMERA ANGLE WIDENS as LARGO comes at him with knife. BOND picks up gun, LARGO grapples with him before he can fire. LARGO tears off BOND's mask, breaks away from him, swims away. BOND holds breath, looks around, sees SPECTRE BODY floating beside him, takes off SPECTRE's mask, puts it on. In B.G. SEVERAL AQUAPARAS group around bomb. SPECTRES swimming away, some surfacing.

573. UNDERWATER SHOT. LARGO

He grasps sea-tow on bottom of hull, starts for hole in hull.

574. UNDERWATER SHOT. BOND IN F.G.

Picking up gun, firing after LARGO who goes through hole in hull. BOND looks around, sees another sea-tow, gets it, follows LARGO.

575. EXT. SURFACE. CUSHIONCRAFT. LEITER

In B.G. AQUAPARAS and SPECTRES surfacing. Some SPECTRES surrender, OTHERS continuing fight. LEITER draws gun, shoots at SPECTRES, hits TWO, OTHERS surrender to AQUAPARAS.

576. UNDERWATER SHOT. PANEL TO SECRET HOLD

LARGO swims through.

577. INT. DISCO. SECRET HOLD

LARGO surfaces in tank, climbs out, runs to wall panel.

578. UNDERWATER SHOT. BOND

Approaching panel. It closes before he reaches it. CAMERA FOLLOWS HIM along hull to foil.

579. EXT. DISCO. AT FOIL

BOND surfaces, starts taking off underwater gear.

580. INT. DISCO. PILOT HOUSE. CREW

Standing by, CAPTAIN looking through port toward O.S. action around CUSHIONCRAFT. LARGO enters.

LARGO
(shouting)
Weigh anchor.

581. EXT. DISCO. FOIL. BOND

BOND climbs up the foil to deck, drawing a knife from his belt, starting towards Pilot House. Disco gets underway.

582. EXT. DISCO. DECK. BOND

Moving along superstructure toward Pilot House as Disco picks up speed and heads out to sea.

583. EXT. FULL TRAVEL SHOT. DISCO

Becoming foil-borne, continuing to increase speed.

584. INT. DISCO. LARGO'S CABIN. DOMINO

DOMINO is still strapped to the bunk and is still struggling. The key turns in the lock and she goes rigid. The door opens and KUTZE scurries in. He starts unstrapping her.

KUTZE
(desperate)
Help me. Please - you must help me. He has gone mad. Look - I am helping you - please - speak to them for me - tell them. It was not my fault.

DOMINO struggles into a sitting position.

KUTZE
I did only what I was told to do. What I had to do.

DOMINO gets off the bed.

KUTZE
He would have killed me.

DOMINO
Where is he?

585. INT. PILOT HOUSE. LARGO. CREW

LARGO's back to hatch. BOND appears behind him, knife poised. As he steps into Pilot House to stab LARGO, FIRST OFFICER beside the CAPTAIN sees him and shouts. LARGO turns and grapples with BOND.

FIRST OFFICER takes gun out of compartment beside him and comes towards BOND and LARGO. BOND breaks free from LARGO as the FIRST OFFICER takes aim. BOND launches himself full-length at the FIRST OFFICER. The shot goes over his head, smashing a pane of glass. BOND rolls off the FIRST OFFICER as the ENGINEER smashes a wrench down at BOND's back. The impetus of the blow carries the wrench down, smashing into the FIRST OFFICER's chest. LARGO dives for the gun at the same moment as BOND and the TWO MEN collide on the floor.

BOND gets the gun and scrambles on to his feet. The ENGINEER kicks out at BOND's face. BOND drops the gun as he catches the ENGINEER's foot and throws him headlong across the Pilot House. The ENGINEER cannons into the CAPTAIN and the TWO MEN crash back against the side of the Pilot House.

LARGO scrambles across the floor, reaching for the gun. BOND kicks the gun away across the floor. The wheel is spinning.

586. EXT. DISCO. TRAVEL SHOT

Veering erratically, but still increasing speed.

587. INT. PILOT HOUSE. BOND. LARGO. ENGINEER. CAPTAIN

BOND and LARGO exchange some hard punches as the ENGINEER launches himself against BOND's back. BOND swings the ENGINEER and throws him at LARGO, turns and finds the CAPTAIN coming at him. BOND chops the CAPTAIN down with a karate blow to the neck.

588. EXT. DISCO

Now completely out of control.

589. INT. PILOT HOUSE. BOND. LARGO. ENGINEER

The ENGINEER picks up the wrench and turns to face BOND. LARGO searches for the gun, the ENGINEER launches himself at BOND, smashing down at his head. BOND pivots, catches the arm and swings the ENGINEER on under his own impetus. He crashes forward against smashed glass part.

589. CTD.

CAMERA loses him. Hoarse scream O.S. LARGO and BOND face each other motionless for a moment. LARGO throws a heavy punch at BOND's stomach. They exchange several punches. LARGO crashes down and finds the wrench. BOND moves forward and stumbles over the FIRST OFFICER.

LARGO's first blow with the wrench goes wide as BOND falls on to his knees. The TWO MEN wrestle for the wrench. They fall on to the controls between CAPTAIN and FIRST OFFICER seats, jamming them.

589a. DISCO

Completely out of control.

590. INT. PILOT HOUSE. BOND. LARGO

LARGO sees the gun behind BOND and makes a last effort. He crashes both hands locked together down on BOND's neck and BOND falls heavily on to his knees. LARGO jumps for the gun, picks it up, turns and raises it, to point it at BOND.

590a. INT. PILOT HOUSE. NEW ANGLE

LARGO triumphant with the gun steady. Suddenly, he receives a tremendous blow in the back which turns him bodily forward and pins him to the wall. For a moment his body is rigid, with the shaft of the spear of a CO2 sticking out of his back. Then he sags and his body hangs on the spear. CAMERA PANS TO DOOR. DOMINO is standing there, holding the gun.

590b. INT. PILOT HOUSE. NEW ANGLE

BOND pulls himself up and stumbles towards the door.

591. EXT. DISCO. DECK. KUTZE

KUTZE is standing outside the Pilot House as BOND and DOMINO come out. They can hardly keep their feet and cling desperately to the rail.

BOND
(gasping)
The control panel's jammed!, She"ll break apart!

591. CTD.

They pull themselves up. DOMINO climbs over the rail, helped by BOND, and drops over the side.

BOND
(to KUTZE)
Come on!

KUTZE
Where can I go?

BOND looks at him for a moment, then climbs over the rail.

BOND
Ask a silly question!

Down in the heart of the ship there is a first, minor explosion. BOND drops over the side.

592. EXT. WATER. BOND

Surfacing. DOMINO visible beyond him in water in B.G.

593. EXT. DISCO. DECK. KUTZE

Crawling from rail to hatch in superstructure.

594. EXT. WATER. BOND

Dazed, reviving, starting to swim toward DOMINO in B.G.

595. INT. DISCO. SECRET HOLD

KUTZE staggering across grating, past two lead cases, one empty, the other closed. He picks up magnesium torch from rack along bulkhead, ignites it, lurches toward door to compartment behind secret hold, opens it.

596. INT. FUEL STORAGE AREA

KUTZE's torch illuminating tanks as he staggers in. He unscrews large cap on tank, thrusts torch down into tank.

597. EXT. DISCO

Exploding amid giant flames and shattered wreckage.

598. EXT. WATER. DOMINO

As BOND reaches her. They hold each other as they watch Disco in B.G. More explosions amid great pall of smoke and flame.

599. EXT. BOND. DOMINO

Exhaustedly keeping afloat. SOUND OF CUSHIONCRAFT APPROACHING. They turn toward it. CAMERA ANGLE WIDENS TO INCLUDE LEITER IN CUSHIONCRAFT coming toward them. It comes down on surface, skids to a stop beside them. He throws them a line. BOND gets it, holds DOMINO with other arm. CAMERA COMES IN CLOSE ON THEM.

BOND
(grinning)
We should have brought our aqualungs -

As he kisses her and LEITER pulls them toward CUSHIONCRAFT, SUPERIMPOSE "THE END - BUT NOT QUITE - "

END TITLES SUPERIMPOSED OVER -

600. AERIAL SHOT. VICTOR

Flying over water. It drops parachute attached to container. Parachute floats down as Victor flies out of scene. Thirty feet above surface parachute releases container. It hits the surface, sinks.

601. UNDERWATER SHOT. CONTAINER

CAMERA FOLLOWING IT DOWN. CAMERA HOLDS as it settles on bottom, ALUMINAUT in B.G.

602. INT. ALUMINAUT. TWO SPECTRES

At window, container visible outside. SPECTRES turn to each other, jubilantly shake hands. They operate crane machinery.

603. EXT. ALUMINAUT

Claw-like extensions reach out, close on container. Extensions retract, bringing container alongside. IT EXPLODES, obliterating scene.

FADE OUT